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Kim's scarf and shirt by Neil Leonard. Pin by Ben Amun.
Hat by Patricia Underwood. On her eyes Chrome and Salmon.
On her lips: Salmon Gloss over Sunswept Coral.
On her nails: Precise Pewter With Ciara perfume. © 1984. Charles Revson, Inc

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Rhapsodie en Bleu

New Color Rhythms of Spring

LANCÔME

PARIS

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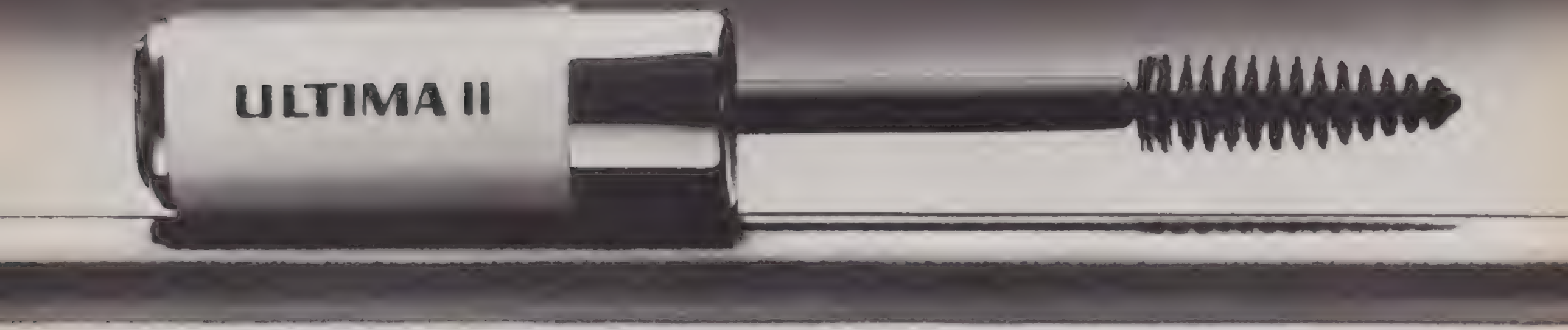
Something very important is missing from new Advanced Formula Mascara.

Irritants.



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(in powder form).

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European Collagen Complex lip repair cream controls lipstick bleeding instantly.

It combines collagen with special conditioners to instantly repair damage on and around your lips. It redefines your natural lip line, so your lipstick goes on beautifully and stays that way without feathering or bleeding.

Sound too good to be true? Why not see for yourself. After all, what's at stake is a beautiful kisser.

EUROPEAN COLLAGEN COMPLEX™ LIP REPAIR CREAM

New from Revlon

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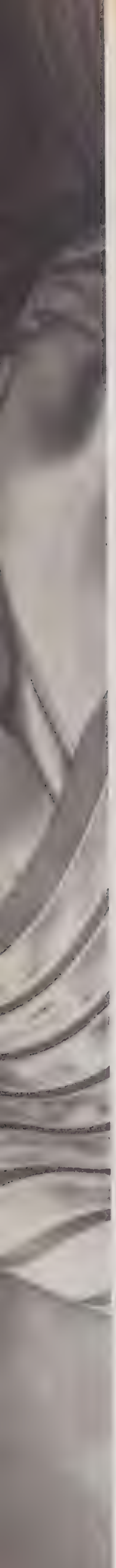

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*Patent pending on cellular extract.

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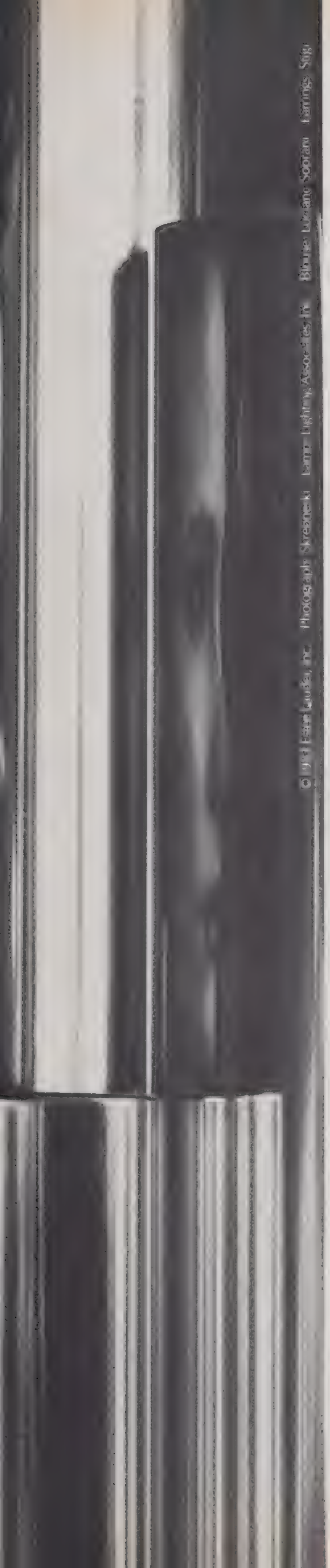

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Your Letters

On/off the page—"real" women

In reference to Elizabeth Hardwick's fine article on the plays of Tennessee Williams [November, 1983], I must take issue on one point. Specifically, her observation that except for Stella, the other women in Williams' plays are not creations of realistic observation. "Tsk! Tsk!" Ms. Hardwick, you certainly must have spent quite some time in those theaters and not in that steamy, mosquito-ridden environment you describe so well. As one who came of age in the general vicinity of the setting for *Streetcar,* I can reasonably state as fact that women like Maggie, Blanche, and Serafina are by no means figments of Williams' imagination. Women of such varying temperaments did, and indeed still do exist. The great genius of Williams *was* his power of observation and his ability to mold, define, and refine their qualities into a single, compact, "theatrical," if you will, character capable of producing the same impact within the confines of the stage as one would still see on the streets just outside the French Quarter in New Orleans or in the towns along the highway between New Orleans and Biloxi, if you know where to look for it, which Williams did. Anyway, who can really say is the culprit responsible *(Continued on page 60)*

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Polo Ralph Lauren

Josie and Benson.

In the late afternoon, Kane took the boys to watch the antelope at the waterhole. The rest of us had tea in the shade of the acacia tree.

Chris and Tara at tea.

Tara.

Somehow, in the vast openness of the land, everything felt closer and more personal.

Polo

Ralph Lauren

Tara got on Ty and we were all struck
by how beautiful she was.

Jane.

Chris says goodbye.

The tea table.

Kane.

Tara's party.

We packed up the jeep our last afternoon, and Kona, our favorite cub, came to bid us farewell.

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YOUR LETTERS

(Continued from page 32)

for such behavior in these women? Could it be the heat, or the slant of the sun through the window on a hot summer evening that sets them to thinking?

Cindy Manto
Nashville TN

Strength from within

[Re: "Tough Women" by Kay Larson; October, 1983]. . .After Women's Lib we all suffer from some degree of this conflict: how to be strong without turning into concrete; how to get love and not turn around and destroy it.

Some of our actions are symbolic—the job taken to prove oneself, the trip planned to be on one's own, the act that separates a woman out, with her own identity. And some we need. . .to establish something clearly for ourselves. But after we've seen that we are equal, respectable human beings, it is up to us to do the *internal* work of becoming strong: acquire "character," as she puts it so well.

We need to look within ourselves constantly to find out whether we create the oppression of lives, our own and so many others—sexist, racist, economic, and political—in how many ways do we support and feed into it as we project the darker corners of our own inner conflicts? And when we commit ourselves to cleaning out these shadows, and overcoming our part in contributing to injustice, we find that our resentment melts and our energy is freed for our work in the world. And this energy is urgently needed!

Cynthia S. Pincus, Ph.D.,
Assistant Clinical Professor,
Department of Psychiatry in Social Work,
Yale University School of Medicine
New Haven CT

Turning points

As a longtime fan of Alice Adams's novels and short stories, I was delighted to see her thoughts on "Turning Fifty" (December, 1983). The thoughtful personal essay can be more heartening than any other form of literature. I just turned twenty-six, and I'm looking forward to fifty, thanks to Ms. Adams.

Liz Logan
Orlando FL

News from the front

I am writing in response to your article "Nerve Under Fire," [November, 1983]. It was enlightening to know that the reason there are so many women reporters in El Salvador and other troubled spots of Central America is because when the fighting started our media did not think it was important enough for a man. I, for one, believe what is happening in El Salvador is of great importance to our nation and its defense. . . .No matter what the reason, you women are doing a terrific job; keep up the good work, so that we can all stay informed.

Cindy Brown
Nacogdoches TX

Couples—in love and "prose"

I might ask who is Michael Sorkin, author of "Dressed for each other," (December, 1983). Truth be known, identity is irrelevant. What I really would like to know: Who is *the* wife? His or someone else's? Mr. Sorkin's impersonal objectivity conveys absence of possessiveness and relationship.

The author mentions *my* father and *my* mother, which suggests he does acknowledge his parentage. Naturally. It would be disrespectful to say *the* father and *the* mother. Are readers to think he does not recognize his marriage?

Did you ever hear a woman (talking about her spouse) refer to *the* husband? I haven't. There was a time if a man alluded to *the* wife, I passed it off as ignorance. I thought it was crude, gross, in poor taste. Yet here it is used seventeen times in an article discussing: "Couples in love and clothes—the fine art of compatibility." . . .

Margaret Corell
Cleveland OH

Food costs—other reasons

Concerning "The real reasons you pay so much for food," in the October 1983 issue of Vogue, the California Almond Growers Exchange feels that you have misled the public in their understanding about how prices are determined in the almond industry.

It takes about six years of growth before an almond orchard will produce a large enough crop to pay its own production cost. . . .Consequently, when growers are then subjected to wildly fluctuating prices they are extremely reluctant to develop further orchards. Such reluctance leads to even wider fluctuation in returns and in consumer prices. Federal marketing orders have served to provide stability in the marketing of almonds and eliminated some of these extreme risks that would otherwise be involved in permanent crop plantings. . . .

If a "bumper crop" is produced in one year, the industry cannot adjust production by planting less the next year (like corn or tomatoes). . . .Marketing orders allow growers to save some of the "bumper crop" to offset years where crop failures occur. This evening out of supply results in more stable consumer prices, increased consumption and attracts more plantings which keeps prices stable. . . .

Supply is not restricted; it is evened out in the short term and increased in the long term. Barriers to entry into the industry by new producers are reduced, not increased. . . .The acceptance and cost of invoking the Order is voted on by a representative board of growers. The growers themselves pay all costs. There are no government subsidies for almonds. Prices are not higher under the Order; they are more stable from one crop year to the next. . . . Susan Valdes
Editor, *Almond Facts,* Sacramento CA

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Photograph: Skrebneski.

People are talking about...

Elizabeth McGovern and Sean Penn in *Racing with the Moon*

younger generation.

These performances are the movie's best feature—a triumph of inspiration rather than calculation. Sean Penn alone redeems a weak script by twenty-three-year-old Steve Kloves and direction by Richard Benjamin that alternates (perhaps inevitably, given the script) between hyped-up set pieces and long, slack stretches where nothing at all happens.

The setting is the town of "Point Muir," whose staggering beauty constantly threatens to upstage the characters. Penn and Cage play young working-class men who've joined the Marines and have six weeks left before going to boot camp. They work in a bowling alley, get into various scrapes, amorous and otherwise, and endure the fitful moral awakening that was once the staple of the rites-of-passage movie. Penn's Hopper falls in love with McGovern's Caddie, the pretty cashier from the local movie theater, whose address on the Hill leads the boys to mistake her for the heiress of the manse rather than the maid's daughter.

This preposterous error—given the inbred familiarity of small-town life—is the sort of twist that might have gone down plausibly in the fairy-tale world of the old Hollywood studio film but that sticks out like a sore thumb—or a rocky promontory—in the all-too-fleshily realistic and unshaded world that Benjamin conjures up.

McGovern, with her sweet, gurgling, aggressively bland Middlewestern personality, is hard to type. Is she a ninny? Or is she, as her fey mannerisms sometimes suggest, one of those women who is too intelligently self-conscious to be an actress?

Here, she is a bit more restrained than she has been in the past but also a bit less engaging. With her fresh-scrubbed face and lack of adornment, she certainly looks the part. And however implausible the screenplay becomes, neither she nor Cage ever strikes a false note. Sean Penn, however, does even more than that: He brings the past to life in the most astonishing way. If one man's acting could make a movie fly, then *Racing with the Moon* would soar. Penn has already proved he can play anything, and now he slips into a 'forties style with magical ease.

In an early scene, he leaves his house and cuts across a neighbor's yard on his way to school, playing a ritual game of confrontation and escape with his dog. As he lopes toward his destination, his wide-cut trousers swinging in the breeze, his torso bent slightly forward from the hips, he reminds us uncannily of those 'forties stars—Garfield, McCrea, Cagney, and the way they moved, tilted forward—restless young men hurrying toward adulthood. A whole era—a behavioral style and a way of thinking about the future—are resurrected in that movement.

To have come from the doper-surfer of *Fast Times at Ridgemont High,* laid-back and self-centered, to the eagerly forward-looking hero of *Racing with the Moon* is to cross more than decades; Sean Penn has leaped over zones of the *Zeitgeist* that very few actors could manage.

—MOLLY HASKELL

WHEN BAD MOVIES HAPPEN TO GOOD ACTORS

Hollywood's panting after the youth market goes on apace, with even such presumed loyalists to the adult cause as producers Sherry Lansing *(The Verdict)* and Stanley Jaffe *(Kramer vs. Kramer)* succumbing to the siren call. Actually, with *Racing with the Moon,* the story of a first love set against the background of World War II, the producers are hedging their bets. This is a movie that means to have something for everyone: truly ravishing panoramas of the Northern California coast for connoisseurs of our natural wonders; a romantic, wryly evocative 'forties score to conjure up the sweeter moods of the past for those who lived through it, or prefer its fantasies to the present; and youth stars Sean Penn, Elizabeth McGovern, and Nicolas Cage to make it all come true for the younger generation.

Like so many movies these days, this one seems to have originated as a concept, and the characters and social context seem to have emerged almost as afterthoughts. The script-writing has a genially anachronistic simple-mindedness. For instance, when Hopper and Caddie jump nude into a gelid lake to make love for the first time, it is a jarringly casual intrusion of 'eighties permissiveness in a repressed era. There are moments of charm—Caddie and Hopper improvising a duet of "Heart and Soul" in an abandoned shed, the two boys hopping a train—but the charm is thin and unearned, and there is nothing underneath. In the place where the movie's heart should be is the vacancy one finds in those goopy McGovern stares.

Penn—"If one man's acting could make a movie fly . . ."

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PEOPLE ARE TALKING ABOUT...

INSIDE ONE FILM'S FAMILY

The Stone Boy is an earnest little American heartland film with a major-league cast and could turn out to be this year's *Ordinary People*. Robert Duvall, edging toward an Oscar with *Tender Mercies,* plays the father of a Montana farm family whose son kills his brother in a hunting accident. Glenn Close, currently holding court on Broadway in Tom Stoppard's *The Real Thing,* is the mother. *Stone Boy*'s shoot was more like a family reunion with a cast including Frederic Forrest, Duvall's scrappy costar in *Apocalypse Now,* Gail Youngs, Duvall's real-life wife, and crony Wilford Brimley from *Tender Mercies.*

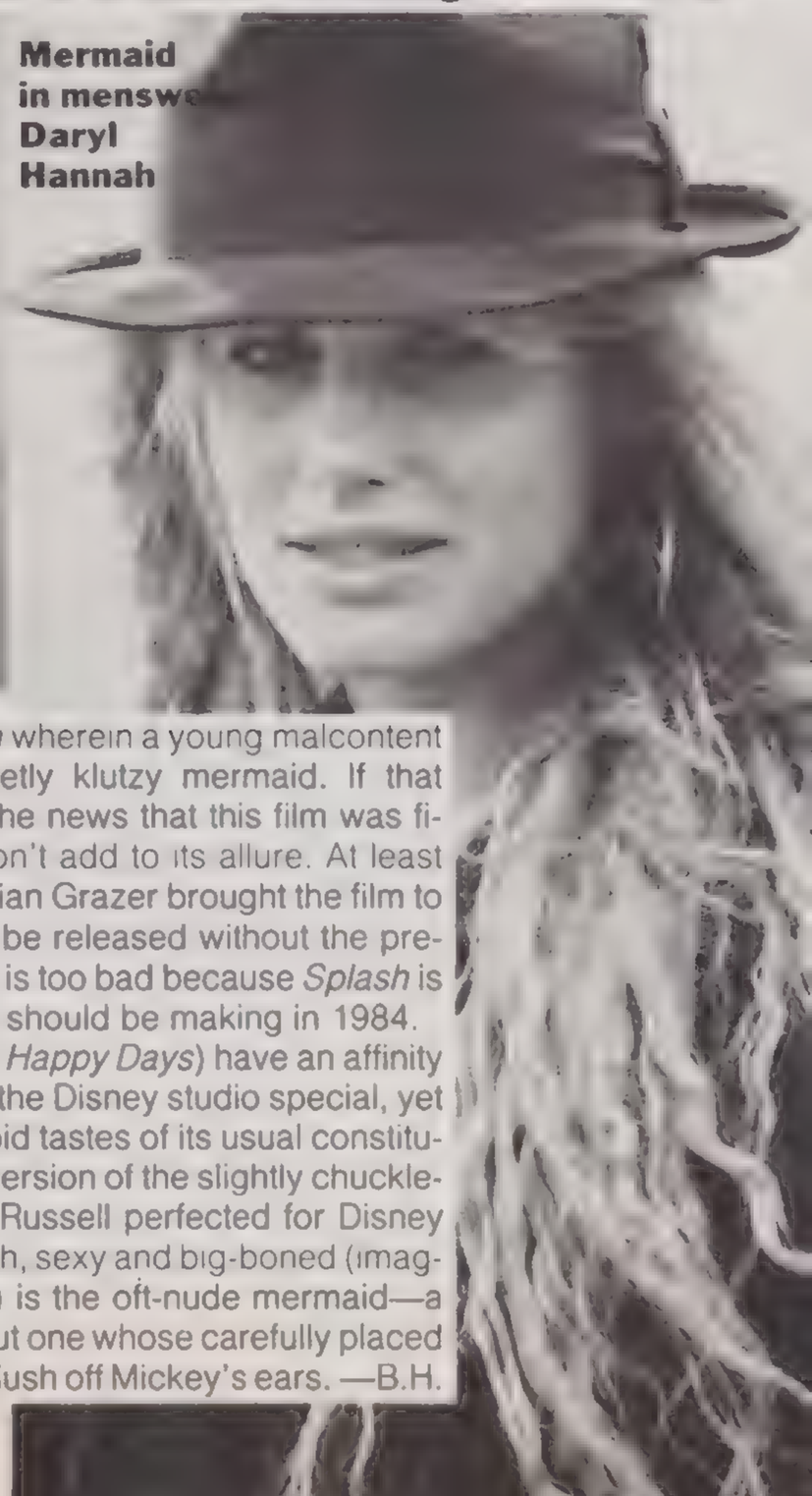
In May, Close, Duvall, and Brimley will reconvene on screen in *The Natural,* Malamud's wistful baseball novel directed by Barry Levinson *(Diner)* with Robert Redford donning his spikes to play a do-or-die middle-aged rookie. —D.M.

Duvall raises Cain. *The Stone Boy* family, from *left,* Jason Presson, Robert Duvall, Glenn Close

THE GIVEN: PAUL NEWMAN WILL LOOK FETCHING in anything he puts on. In *Harry & Son,* it's a hard hat, with Newman as a blue-collar Miami widower doing battle with the dizzy spells that cost him his job as a crane operator, with his brash would-be writer son (Robby Benson), and with his own mortality.

Directed and co-written by Newman, *Harry*'s early scenes promise a crisp, tough-minded film. But once the slide into sentimentality begins, not all the landfill in Biscayne Bay could help: not Newman's earnestness, not Joanne Woodward's requisite tough-but-tender broad, not even the beguiling Judith Ivey as a hot-to-trot cutie whom Harry's son lends him for an afternoon.

Instead of coming to terms with his middle-aged goblins, Newman pours on the tears. *Harry & Son* is like a soggy salad with too much of its master's dressing. —D.M.



Mermaid in menswe... Daryl Hannah

KER-SPLASH

Try this: a comedy called *Splash* wherein a young malcontent bachelor falls hard for a sweetly klutzy mermaid. If that sounds unappealing (and it has every right to), the news that this film was financed by Walt Disney Productions probably won't add to its allure. At least that's what its creator thought. When producer Brian Grazer brought the film to Disney, he garnered an agreement that it would be released without the presumed box-office taint of the Disney name. Which is too bad because *Splash* is not only funny, it's exactly the kind of film Disney should be making in 1984.

Grazer and director Ron Howard (the ex-star of *Happy Days*) have an affinity for the tradition of playful fantasy that once made the Disney studio special, yet they also avoid pandering to the supposedly insipid tastes of its usual constituency. As the hero, Tom Hanks is a hipper, urban version of the slightly chucklehead regular guys that Dean Jones and Kurt Russell perfected for Disney back in the Golden Era of Family Fun. Daryl Hannah, sexy and big-boned (imagine Gérard Depardieu with two X chromosomes) is the oft-nude mermaid—a racy enough figure for contemporary family fun, but one whose carefully placed Godiva-like tresses would nonetheless keep the blush off Mickey's ears. —B.H.

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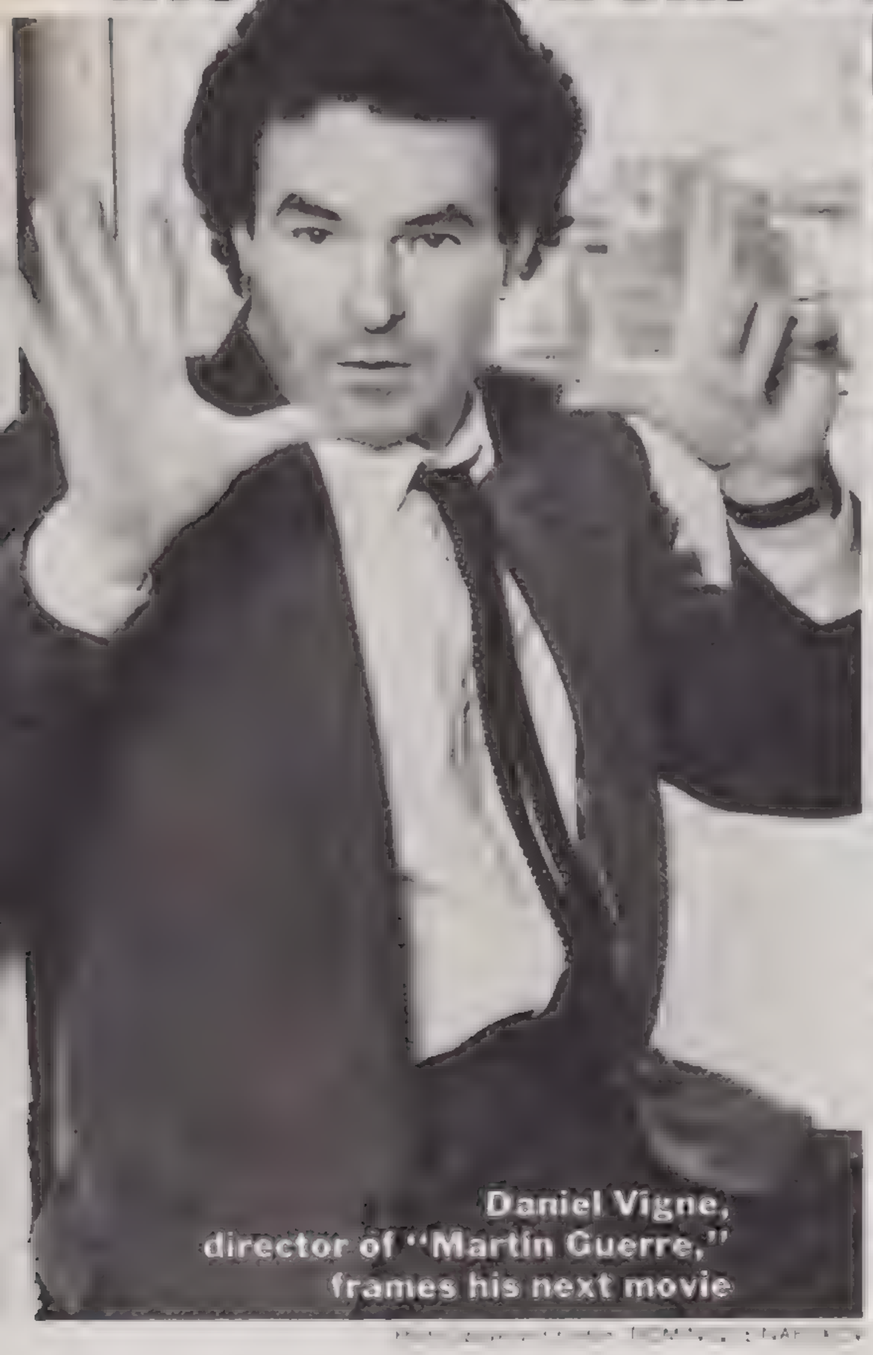
PEOPLE ARE TALKING ABOUT... MOVIES

MOVIE WATCH: TWO '84 WINNERS



Daniel Vigne, director of "Martin Guerre," frames his next movie

The Return of Martin Guerre is a quiet little film, set in rural sixteenth-century France, whose success here has surprised everyone—including its director, Daniel Vigne. "I would like to work here now—maybe even live here. It will revive my spirit," says Vigne, whose film met with a less-than-enthusiastic reception in his native France.

Vigne, forty-one, longtime assistant to veteran French director Claude Lelouch, has already mapped out his next two films. *The Mission of Brother Louis* will also be set in the sixteenth century—this time in Mexico—and will likely star Hanna Schygulla, Fernando Rey, and fourteen thousand Indians. Vigne is still in search of a leading man. Gérard Depardieu, his *Martin Guerre* star, was too pricey; his other choice, Mandy Patinkin (*Yentl, Daniel*), is rehearsing for a spring opening on Broadway of Stephen Sondheim's *Sunday in the Park with George.*

"The film is about a missionary who asks himself, 'Do the Indians of North America and Mexico have souls?' " says Vigne. "My perpetual theme is history in motion—looking through the past for something that can clarify the present."

Next, Vigne plans to travel back into history with a film he labels "an adventure story involving Edgar Allan Poe." Its likely—or unlikely—stars: David Bowie and Sean Penn.

—DOMINIQUE NABOKOV

Maurice Pialat is a bearded giant of fifty-nine whose new film, *A Nos Amours*, arrives this month, with fiery Sandrine Bonnaire, a formidable screen presence, in her first starring role.

A self-taught loner who worked as cameraman, soundman, producer, and actor before directing his first feature film at age forty-two, Pialat's known for his true-to-life films *(Loulou, We Will Not Grow Old Together)* that never fail to ruffle the French. *A Nos Amours* is a tough, desperate film about adolescent sex and friendship and the powerful father-daughter bond, laced with moments of deep tenderness reminiscent of Truffaut's *The 400 Blows.*

Sandrine Bonnaire

For Pialat, *A Nos Amours* was also an adventure in improvisation. The film's dialogue was created from the private lives and conversations of the actors. "I envy the ability of photojournalism to be constantly in motion," Pialat says, "to work on the spot, instantaneously, and to use real light. Moviemaking doesn't often allow that."

All but one of the actors in *A Nos Amours* are amateurs. "There is no real difference between amateurs and professionals. It's easy to be an actor," says Pialat, who cast himself as Sandrine Bonnaire's father in the film.

Next for him is a thriller starring France's omnipresent Gérard Depardieu and its hot young actress Sophie Marceau.

—D.N.

Maurice Pialat

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Photo, Christos Rattopoulos

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BONNARD'S SIZZLING HUES

The Late Paintings of Pierre Bonnard, Musée National d'Art Moderne, Centre Pompidou, Paris; through May 21.

He seemed an anachronism—a French painter working in the passé Impressionist style during the 'twenties, 'thirties, and 'forties when the art world was dominated by modernists such as Picasso, Matisse, Miró, and a host of isms. Pierre Bonnard (1867-1947) started out in the 1890s as a Parisian Post-Impressionist, influenced by Gauguin and Japanese art. Around the turn of the century he did an about-face, convinced that he ought to paint naturalistically.

He was first and foremost a brilliant colorist, who reveled in unlikely combinations of sizzling hues, juxtaposing fiery vermilions with molten magentas, phosphorescent violets with cotton-candy pinks. He laid down his colors in seemingly awkward short strokes, blotches, and daubs, suggesting luminous smudges left behind by passing gemstones. He could give a painted peach the intense glow of a setting sun.

Bonnard thrived on country life and spent his last decades in the Midi, living in a villa at Le Cannet, near Cannes. His paintings portray a balmy, indolent, blemish-free world of domestic tranquility—handsome baskets of tempting fruit, vases filled with fresh flowers, the dining table just before the dishes are cleared away from what appears to have been an ample homemade meal. A viewer can almost feel the fresh air that sweeps through the open doors and windows overlooking the blaze of flowers in the garden and the verdant shrubbery beyond.

Bonnard painted opulent, color-saturated views of balmy afternoons while the rest of the art world convulsed through the twentieth century—"The Terrace," 1918

Bonnard's interiors and landscapes frequently include somewhat shadowy human faces and figures—comfortable and unobtrusive presences. Many times he painted Mme. Bonnard in the bathroom, wearing nothing more than her *amour-propre* as she soaks in the tub or dries herself after the bath or patiently grooms her well-preserved flesh. In addition to the sensual, flattering tributes to his wife, Bonnard was admirably loyal to the family pets, painting the cat at the dining table and the dachshund patiently lying on a bathmat, waiting for his mistress to finish her bath.

The painter cared hardly at all about conventional good draftsmanship and perspective. In his pictures of tiled bathrooms the squares of tile swerve this way and that in what must be a tile-layer's nightmare. Once, when it was pointed out to Bonnard that he had equipped a standing nude with two right feet, he decided to leave them because they made a more "interesting shape."

It took most Americans a long time to catch up with the originality of Bonnard's art. (He was past sixty when he had his first one-man show in New York in 1928.) Now that the modernist isms have receded into history, his beguiling, color-saturated vision appears as perhaps the most authentic continuation of the *belle peinture* tradition.

The show travels to The Phillips Collection in Washington, DC in June (the Phillips owns sixteen Bonnard paintings and is the only U.S. museum with a permanent "Bonnard room"), then to the sleek new home of The Dallas Museum of Art.

—DAVID BOURDON

Immortalizing duck-pluckers

Masters of Seventeenth-Century Dutch Genre Painting, Philadelphia Museum of Art; March 18 through May 13. No society has portrayed itself as thoroughly or as expertly as the seventeenth-century Dutch, who left behind an unequalled visual record of their homes, towns, churches, taverns, their festivals and fairs in so-called genre pictures—paintings of everyday life. Almost every class, occupation, and pastime are represented, from elegant young women in satin dresses reading letters to disheveled peasants singing in taverns, as well as skaters and cardplayers, dentists, fishmongers, pancake-bakers, duck-pluckers, and onion-choppers.

Why were the Dutch so determined to surround themselves with pictures that faithfully mirrored their world? Possibly because Holland was enjoying a "golden age" as an expansionist, mercantile republic that encouraged its prosperous Protestant citizens to favor pictures that showed the true "outside" world, as opposed to the religious, mythological and allegorical art that still flourished in Catholic countries. In any case, the paintings were cheap, their quality was high, and nearly every middle-class home could afford to own some of them.

Surprisingly, this exhibition is the first comprehensive survey of seventeenth-century Dutch genre painting ever mounted in this country. Among the fifty-eight artists in the show, there are several of conspicuous excellence: Gerrit Dou, Gerard terBorch, Pieter de Hooch, Gabriel Metsu, Jan Steen, and the inimitable Jan Vermeer.

According to the Philadelphia Museum's Peter C. Sutton, who curated the exhibition, "the naturalism of Dutch art was highly subjective." Recent art-historical research strengthens the view that Dutch genre painting often functioned on both a reportorial and symbolic level; the boy blowing bubbles in Jan Miense Molenaer's "Vrouw Wereld," for instance, is a reminder of the transience of life. The show travels to West Berlin and London.

—D. B.

Loaves, pretzels, and a dash of humor leaven the realism of Berckheyde's "The Baker," c. 1681

Worcester Art Museum

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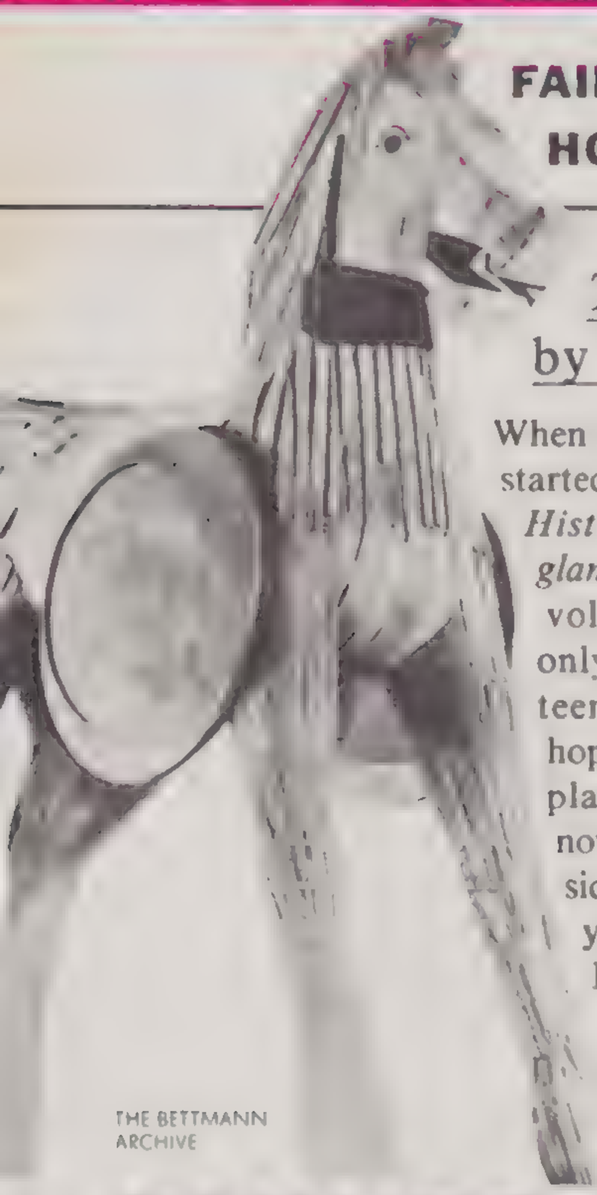

THE BETTMANN ARCHIVE

BLUNDERS FOR THE AGES

The March of Folly: From Troy to Vietnam, by Barbara W. Tuchman (Alfred Knopf).

When Lord Macaulay started work on his *History of England*—the full five volumes cover only about seventeen years—he hoped it would replace the latest novel on the bedside table of every young lady in England. He may not have achieved this ambition, but on publication his book was instantly a best seller. Only one living writer of history has gained and held anything like such a general readership. Barbara Tuchman's new book, published in her seventy-second year, shows us why. It illuminates both her strengths and weaknesses.

Mrs. Tuchman seems most comfortable with subjects of nearly epic dimension, and she has a narrative gift for giving them a nearly epic flavor. It is therefore no surprise that in a mere four hundred pages she now sweeps us through thirty centuries, from the fall of Troy to the war in Vietnam, paying close attention along the way to how the Renaissance popes provoked the Reformation and England lost the American Colonies—the four events she's found to propel her idea that the disasters of history are the result of the folly of rulers.

But even these thumping good stories are not quite enough for her. We are also asked to think of Montezuma, of the Visigoths in Spain, of Louis XIV and the Huguenots, of the Kaiser's use of submarine warfare, of the Japanese attack on Pearl Harbor: folly upon absorbing folly. Her gift for storytelling may be illustrated by one sentence, closing a paragraph in which she describes the elder Pitt's oratory as he opposed the English insolence to the Colonies: "All fell silent to listen when Pitt stood up to speak." Macaulay would have envied that classically balanced phrase.

But as for her theme, it does not stand up. Folly is not a sufficient explanation for society's most egregious mistakes; pretending that it is only provides an escape from the need to explain them. Mrs. Tuchman herself sometimes seems aware of this. In order to pursue her theme of the "march of folly," she has to subsume under it almost every other fault or weakness that rulers can exhibit: greed, ambition, misjudgment, obstinacy, timidity, ignorance, insobriety, and much more. And we are left wringing our hands at man's "foolishness."

If there is any definition of folly in the book on which one can fix, it is the inability of a ruler to perceive and pursue his own self-interest in ways that would advance it. Thus Mrs. Tuchman argues that it was in the self-interest of England to retain the American Colonies, and therefore that George III and his ministers were guilty of folly in losing them. But there is ample evidence that the English ruling class at the time, to say nothing of the English public, was not completely persuaded of the country's vital interests in retaining the Colonies. Neither on grounds of trade nor of strategy did England need to be in America. So where was the folly in "losing" it?

Moreover, may it not also be true that the church of the Renaissance needed the Reformation? The popes at that time had by and large lost faith in their religion and in their own institution. The Reformation did much to restore Christian faith and religion. To accuse the popes of folly does not help to explain why the Reformation was successful, and only obscures the immensity of the event.

But one nonetheless closes Mrs. Tuchman's book with gratitude. The mark of the great narrative historians, from Thucydides to Gibbon to Macaulay, is that they used their history to excite moral considerations and debate. Behind Mrs. Tuchman's mistaken theme there also lies a moral passion. She asks that men should be held responsible for their actions and for the unintended as well as intended consequences of them. As a result, *The March of Folly* is at least better than much of academic history now, which drains the past as well as the present of any moral sentiment.—HENRY FAIRLIE, *contributing editor to "The New Republic."*

She was one hell of a wit...

Mrs. Pat: The Life of Mrs. Patrick Campbell, by Margot Peters (Knopf). Mrs. Patrick Campbell was a celebrity from 1893, when she gave the first performance of *The Second Mrs. Tanqueray,* until her death in poverty and exile in 1940. The greatest actress of her age, she was a self-made, self-promoted phenomenon, a chameleon of spirit and body, who took on the colors with which a succession of ages adorned her: wispy androgyne for Burne-Jones and Beardsley, a fallen heroine and almost-New Woman for Pinero, Shaw, and Barrie, prima donna and lap-dog-obsessed society matron to a scandalized American press.

But above all she was a survivor, and for all her adaptability to the tastes of different eras, she remained her willful self: an amateur amused by life, treating its hardships with the same perverse unseriousness with which she habitually upstaged her fellow actors in tragedy. Though she was celebrated by both a popular and critical audience for her great tragic roles, she experienced her own life as though it were comedy. Her sense of absurdity, expressed in the practical jokes and wit for which she was famous, protected her, kept her alive and curious, greedy and invulnerable.

And for all her enormous capacity for work, her undoubted love of the theater, Mrs. Pat remained an amateur here, too—often disastrously so. Though considered undependable by other actors, by theater managers a form of torture, she was—when she wished—capable of unmatchable performances; in the end, she did not wish often enough. She was her own worst enemy as for years she had to be her own best, at times only, friend.

s. Patrick Campbell

COURTESY OF PATRICK BEECH

As a girl Stella Campbell (née Tanner) suffered an unfathered and shabby-genteel life in a London suburb until a chance offer took her to Paris. There she learned to smoke Egyptian cigarettes and think about love. She returned to London and at nineteen married the penniless, soft-eyed, rather wet Patrick Campbell. Now unable to rely on the luck of either father or husband, she set out to trap luck herself, and with no training made herself an actress.

Stella flourished *(Continued on page 117)*

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(Continued) in adversity, and the best part of this excellent biography is the account of her early decision to capitulate neither to decorous poverty nor to Victorian sensibility. "Texas would have been better than this," her scandalized aunt wrote when informed of her chosen profession. Much later, in her incarnation as a sacred but noisy monster, the beached whale of a Golden Era, she remained dignified through humiliation: as an ex-Famous Beauty, she took her chins and uncorsetable bulk to Hollywood, game to accept execrably scripted bit parts offered her by rude and short-memoried directors.

Coming up and going down, Mrs. Pat makes a wonderful character, heroic, indomitable, original. But in full command, she is less appealing, often callous, snobbish, pretentious. Following her on an American tour, a reader may sympathize with the Thurberish male asked to take her in to dinner. "Stella had suddenly turned lustrous eyes upon him. *'Tell* me: which would you sooner—love passionately or be loved passionately?' The little man took a deep breath. 'I'd rather be a canary,' he ventured."

The biography sometimes sags under the weight of recorded triumphs as Stella moves from one stage role to the next, changing costumes (meticulously described), running up debts (ditto), attending better and better parties (ditto). Long stretches of the narrative read as though we were looking at the top of someone's invitation-and bill-littered desk, and our sense of the woman disappears.

Nor is it ever clear to what extent Stella's flirtations involved or challenged her. She remains for most of the story a woman alone, seemingly as unserious about her private life as she was about her professional. Of her famous relationship with George Bernard Shaw, the best that can be said is that it provided each with an excuse to write letters. They made better sparring partners than lovers: each valued cleverness over compassion. Shaw suspected she was only a nine-day wonder; Mrs. Pat knew him to be nothing more than a journalist. "If he'd just give one real sob," she lamented. Yet if they never managed a convincing duet, they did rise to passionate heights of post-amorous recrimination.

"I DON'T CARE WHAT PEOPLE DO, AS LONG AS THEY DON'T DO IT IN THE STREET AND FRIGHTEN THE HORSES!"

Stella's great gift was to subvert potential tragedy into challenge, and in the end that is the picture drawn by Margot Peters, who has previously published studies of Charlotte Brontë and Shaw. For all Mrs. Pat's quarrelling and solitude, the destitution and humiliation of her last years, it was a triumphantly unsad life, a scripted tragedy played by a brilliant comedienne.

—JANET HOBHOUSE, *author of "Everybody Who Was Anybody: A Biography of Gertrude Stein" and two novels.*

When is a bog not a bog?

Tom Crick, narrator of Graham Swift's brilliant *Waterland* (Posiedon), husband of a barren, child-snatching wife, is a past-obsessed and sorrowful head of a London secondary-school history department being phased out for lack of relevance to the modern world. He gives up his syllabus to tell his students about a series of events—whose repercussions have stayed with him all his life—occurring in his native fenland, a remote boggy area of England.

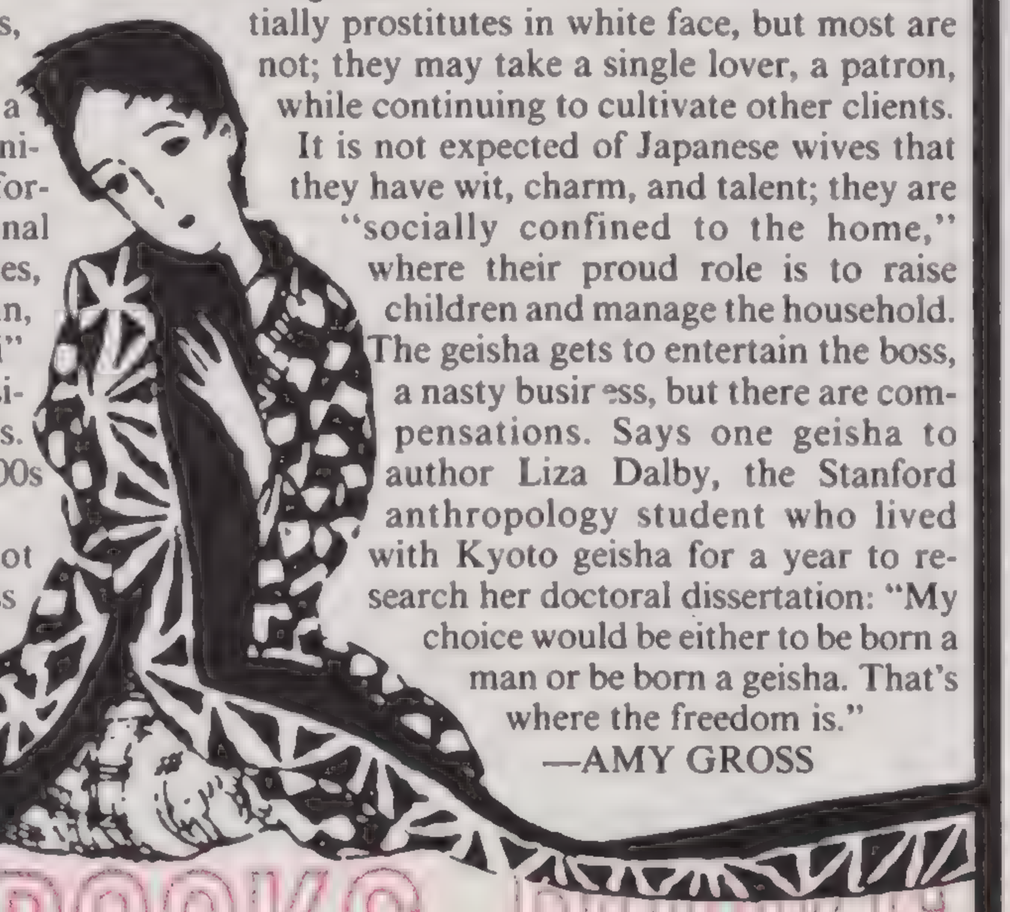
Crick's story, a skillful merging of geneology, history, and zoology, is told with the deftness of a mystery writer. And his rich symbolism of nature, wet bogs, eels, rivers, and winds, makes the movements of history—both of empires and unnoticed families—take on great resonance. Like Faulkner, Swift has created an imaginary landscape fragrant with life.

—ALLENE TALMEY

WHAT THE GEISHA KNOW

The Playboy bunny may be the closest Western approximation of the geisha: both, in carefully prescribed outfits, are supposed to be the decorative, ultrafeminine counterpoint for a night out with the boys. *Geisha* (University of California Press) is an informal, inside view of Japan's original career girls. Geisha are not waitresses, they are hostesses. They entertain, not as showgirls but as artists—"gei" means art. They are dancers, musicians, curators of Japan's traditions. In fact, the first geisha in the 1600s were male entertainers.

Unlike Bunnies, geisha are not tossed out of work when they pass youth. At banquets, the young ones are appreciated for their contribution to "atmosphere," while the middle-aged are prized for their acutely developed wit, charm, and talent.



To the persistently interesting question—do geishas fool around or not?—the answer varies from geisha cluster to cluster. A few are essentially prostitutes in white face, but most are not; they may take a single lover, a patron, while continuing to cultivate other clients. It is not expected of Japanese wives that they have wit, charm, and talent; they are "socially confined to the home," where their proud role is to raise children and manage the household. The geisha gets to entertain the boss, a nasty busir ess, but there are compensations. Says one geisha to author Liza Dalby, the Stanford anthropology student who lived with Kyoto geisha for a year to research her doctoral dissertation: "My choice would be either to be born a man or be born a geisha. That's where the freedom is."

—AMY GROSS

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LOVE UNDER THE TABLE

***AUSTIN AND MABEL: The Amherst Affair & Love Letters of Austin Dickinson and Mabel Loomis Todd,* by Polly Longsworth (Farrar, Straus and Giroux).** The visitor to the Dickinson Homestead in Amherst, Massachusetts, is led through a hallway lined with copies of family portraits and up a flight of stairs to Emily Dickinson's bedroom. Emily's small sleigh bed is in a corner, a wooden cradle faces it and, in the closet, in a cleaner's plastic bag, is one of Emily's dresses. White, of course, and suitable for ascension into heaven.

In its chill austerity, the room is a metaphor not only for the elusive Emily but for mythic New England, that place of Puritans where procreation was seemingly accomplished by parthenogenesis. But there is another room in the Homestead which, if part of the house tour, would evoke a wholly different image. It is the dining room, and it was the scene of the frequent and fervent couplings of Austin Dickinson, Emily's brother, and Mabel Loomis Todd, who copied, edited, and prepared Emily's poetry and letters for publication.

After the family papers were left to Yale University in 1968, Richard B. Sewall drew on them for his superb life of Emily Dickinson. An assistant, Polly Longsworth, has drawn on the same collection for a closer look at the affair of Austin and Mabel. Her book, then, is analogous to the small skiff bobbing behind a large sailboat. But the comparison is not intended to diminish Longsworth's achievement. Her book is fascinating.

It is fascinating less because of the letters per se than because of what they reveal about their authors. Emily Dickinson's brother was a moody man with a great, and exhausting, capacity for love. Her editor was a woman whose self-infatuation was extraordinary. So was her energy—she painted, sang, played the piano, wrote, lectured—and her enthusiasm for sex.

Mabel Loomis Todd, who disguised a humble background with a lot of fancy airs, was brought to Amherst by her husband, David, in August 1881, when she was twenty-four. A graduate of the college, David was to direct its observatory. Soon after their arrival they met Susan Dickinson and her fifty-three-year-old husband, Austin, the college treasurer.

First, Mabel captivated Susan; next, Susan's slow-witted and epileptic son, Ned, developed a crush on her; so, eventually, did his father. Austin and Mabel finally declared their love in September, 1882, and consummated it in December, 1883. David, who admired Austin, accepted the situation with good, and possibly prurient, grace. Susan did not.

The affair lasted until 1895, when Austin died. During those years Mabel traveled a great deal (she was the first foreign woman to reach the top of Mount Fujiyama). When her letters weren't declaring her love, they were declaiming her superiority to everyone she met ("The more I see of life and the world the more I appreciate you—and, I may add in a whisper—myself!"). Austin was also forever declaring his love, when he wasn't describing the repairs he was undertaking, at her command, for the Todd house.

In Austin, Mabel had found the ultimate Daddy. In Mabel, Austin had found an outlet for his passionate confusions (imagine an Emily unable to order and articulate her remarkable perceptions and you have Austin), but leaving Susan and Amherst was out of the question. He saw, as Emily said of herself, "New Englandly."

The Dickinson kids: Emily, *left* (became a poet); Austin, *center* (later an adult[illegible]) and young Lavinia

THE BETTMAN ARCHIVE

After Austin's death, the Todds continued to live in Amherst. Mabel lectured throughout the Northeast, traveled extensively, and became a pillar of the D.A.R. The amiable lechery of David's youth turned into what looks like satyriasis in his old age, and he was institutionalized for his last seventeen years.

And what of Susan Dickinson, she of whom Emily, who loved her, had said, "What depths of Domingo in that torrid Spirit!" Mabel called her "the big black mogul" and recorded her ill-temper, her many abortions, and her unkindness to the beloved Austin in her journals. All these things may be true, but the husband's mistress is seldom the best source for the wife's character.

Two years after Austin and Mabel embarked on their great affair, Susan wrote a letter to her son, Ned. In describing the night the Dickinson horse, Tom, escaped from his stable, she may have been describing herself: "I shall never forget the picture—the moon just over the elms with one star fainting in its light—the east pink with dawn—everything a little dim and shadowy, and fresh and dewy as only early morning can be, and that great splendid animal exulting in it all, *swishing* through the wet grass with head aloft, blowing and triumphing in his freedom. For a moment it seemed enough to be Tom."

Small wonder that Emily loved her.

—MARY CANTWELL, *a member of "The New York Times" editorial board*

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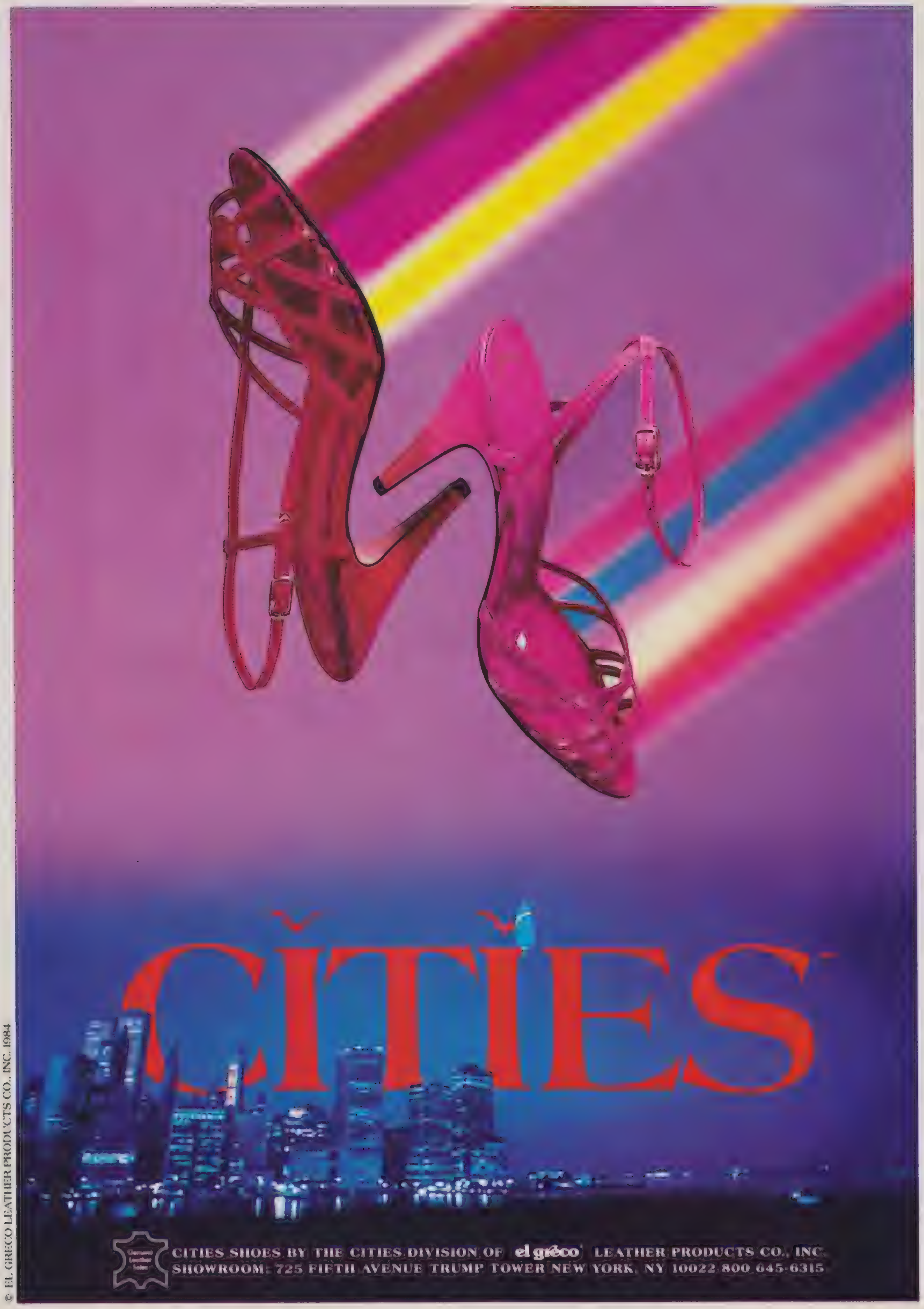

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ANNE KLEIN

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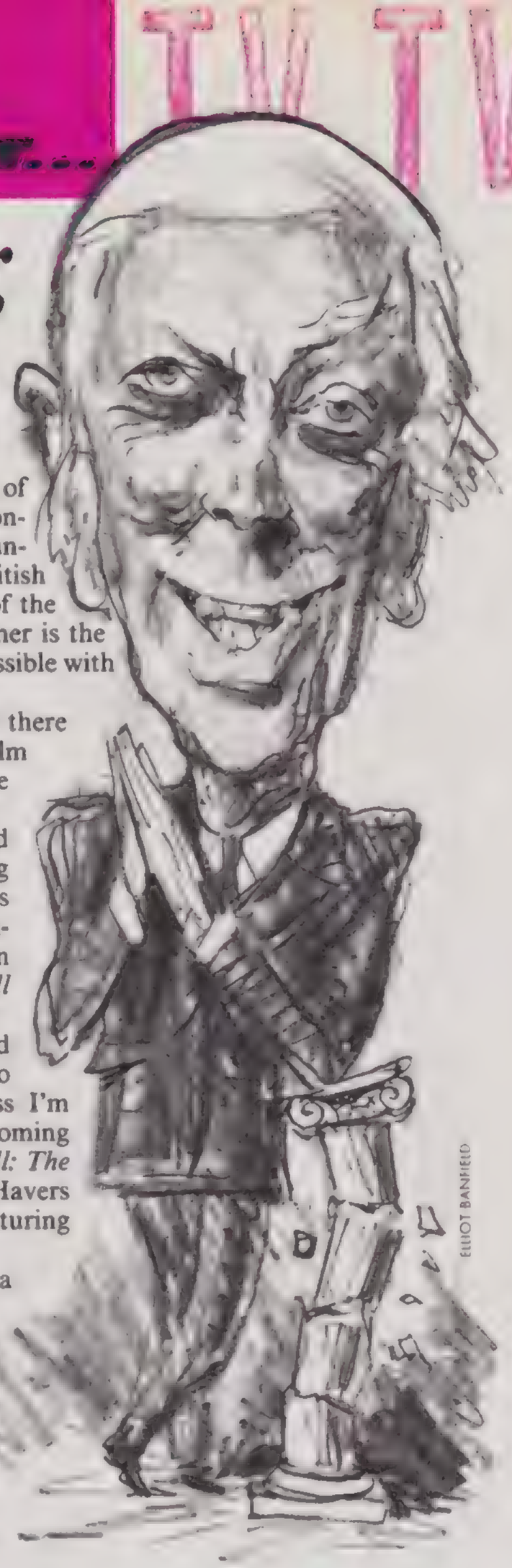

Masterpiece Theatre has become as cozy as a mug of warm milk, as familiar as a hot water bottle, and as consequential as either. To drowse through a month of Sundays with Alistair Cooke is to believe that both British drama and British life lost their edge with the end of the Second World War. The latter may be true; the former is the premise we accept with soporific complicity, made possible with a grant from Mobil Corporation.

Consider the minorpieces on PBS this season. First there was *Pictures.* Alistair Cooke spun around on a giant film reel and reminisced about an era when movies were young and life was madcap. Or was that *Flickers?*

Then there was *The Citadel.* Alistair Cooke leaned on a mantelpiece in a plumped-up doctor's waiting room and reminisced about an era when medicine was young and people were poor. And Ben Cross, all cheekbones and earlobes, played an idealistic young man with a terrific accent. Or was that *To Serve Them All My Days?*

The Irish R.M. followed. Peter Bowles, all teeth and moustache, played an upper class twit appointed to govern the unruly but lovable country folk. Unless I'm thinking of *The Tale of Beatrix Potter. Nancy Astor,* coming soon, should not be confused with *Winston Churchill: The Wilderness Years,* but it will be. That's because Nigel Havers plays a naughty son in both, a role he has perfected featuring his delicate hands.

The best part of *Masterpiece Theatre* has become a private game of Identify That Face. Wasn't that crust of a doctor we saw in *The Citadel* old Merriman in *The Duchess of Duke Street?* Rightio, John Welsh it was. This amuses on a winter's Sunday night in a way tea and cookies do not. Alistair Cooke may rest his chin on a steeple of fingers, civilization may rise and fall, but none of it matters. All of it soothes, like clotted cream.

—LISA SCHWARZBAUM

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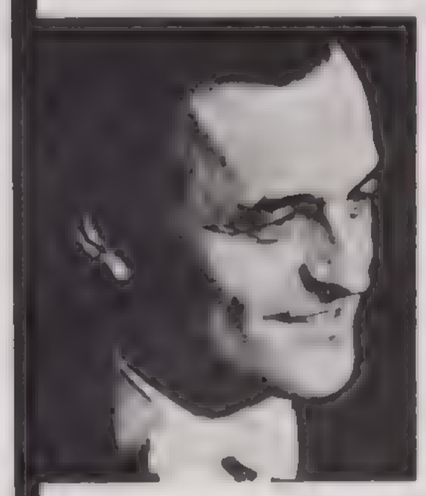

DUTOIT: THE WONDER

When Charles Dutoit, one of classical music's most exciting young conductors, accepted the musical directorship of the Montreal Symphony in 1977, he rapidly transformed the somewhat stolid orchestra into the city's shining cultural attraction. His first recording with the orchestra, Ravel's *Daphnis et Chloé,* won France's prestigious Grand Prix du Disquê; and he became a local hero, his face plastered on billboards across the city.

There is no false modesty about Dutoit: he is a disciplined man with enormous ambition. Born in Switzerland in 1936, Dutoit studied violin, composition, and conducting at the Lausanne Conservatoire. Since his early twenties, when he conducted the Vienna State Opera and the Zurich Tonhalle Orchestra, his career has expanded steadily. This season he will conduct more than 152 concerts around the world.

In demand, he is also a demanding man. His concerns for clarity, balance, and rhythmic precision make him an exacting, sometimes exasperating task master in rehearsal. In performance, Dutoit is always *en relevé;* his audience, on the edges of their seats.

"I need to create a special tension," he says. "You must have this current between the orchestra, the conductor, and the public. Something mysterious flies around—there's a tremendous quality of expectation."

Dutoit's charisma may be inexplicable, but his technique is definable. Even from the second balcony, a viewer can see his right hand carving a clear and steady beat, his left hand expressively describing mood and texture. In complex rhythmic passages he shifts meter with the grace and ease of a prize pugilist ducking punches. He can sustain a visceral excitement in Stravinsky, an elegant pathos in Mozart, an undulating flow in Ravel without indulging in acrobatics. Dutoit adds Gallic flair to Swiss precision to make music that is expressive while exact, witty while dignified, and exuberant while controlled.

—EUGENIA ZUKERMAN

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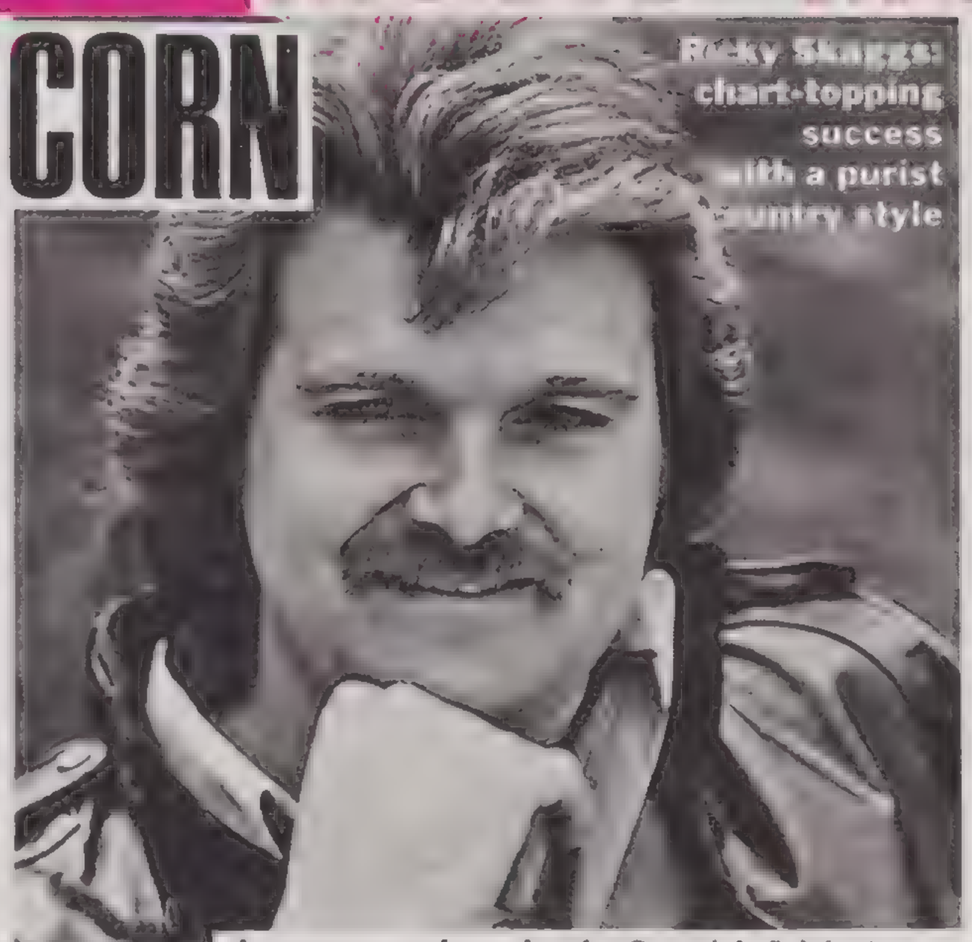

Ricky Skaggs: chart-topping success with a purist country style

Country music might seem a bedrock of conservatism in today's hot, trendy world. Boy George may be all the rage in pop; but in country, the same earnest, sometimes conventionally glittery, but still familiar faces and, more important, musical styles prevail. Yet country music has its fashions, its tides of influence and innovation that periodically ripple across its calm surface. And one of the most interesting of such trends today is the public acceptance of a new traditionalism after decades of seemingly irreversible urbanization.

Country music used to be called "hillbilly music," and that term reflected both its audience's defensiveness and the snobbish disdain of the rest of the country. It was a regional phenomenon limited to poor whites, and its music—epitomized by, say, the Carter Family—was rooted in the Appalachian folk styles of the previous century.

Emmylou Harris: a pure, pinched soprano that breathes heritage

But since World War II, and the centralization of the music industry in Nashville, country music has taken on the trappings of urban sophistication even as its audiences have dispersed throughout the country and attracted legions of new listeners.

All along, however, some country musicians have resisted the urbanization—also known as the "slicking up"—of their music, and persisted in playing and singing an older, truer style. Some of them stuck to their own circuits—bluegrass, "old-timey" and folk festivals. But others are now venturing out into the mainstream. And the center of this traditionalist revival is Emmylou Harris.

Ms. Harris comes from the Washington, DC area, which has long been a center for traditional country music. Her move to Los Angeles (she has recently repaired to Nashville) and her association with her producer-husband Brian Ahern (they now seem to be separated) in no way diluted the single-mindedness of her style—but did help to disseminate that style into the culture at large.

The dissemination came first through her own records, the most recent of which is called *White Shoes* (Warner Bros.). It stresses a '50s-style rock & roll a bit more than usual, but country-rockabilly and rock are intimately related. Ms. Harris has a pure, pinched soprano that seems to breathe the Scottish-Irish-Appalachian heritage. But she phrases with a good deal of spunk, and over the years she has had some of the crack country musicians of our time in her bands.

Some of those musicians have gone off on their own, most notably Ricky Skaggs, who has enjoyed chart-topping country success with an even more purist style than that of Ms. Harris. His latest, *Don't Cheat in Our Hometown* (Epic), provides a good insight into his work. It is also distinguished by some fine backup singing, especially from Dolly Parton (who was the uncontested queen of country purism until she headed spiritually for Las Vegas) and Sharon White Skaggs.

Mr. Skaggs, in turn, is one of the Whites, a family group, headed by Buck White, who had a hit album of their own last year, *Old Familiar Feeling* (Warner/Curb), and represent an even more venerable style reaching all the way back to the Carter Family. An old country song asks: "Will the circle be unbroken?" meaning "will the tradition be sustained?" The answer, to judge from the latest in country music trends, is yes. —DAVID SARGENT

James Newton: an enthusiastic disrespect for categories

DEBORAH FEINGOLD

High-flutin' Newton

Flutist and composer James Newton has an enthusiastic disrespect for musical catagories. He isn't a European classical musician (even though he plays in a chamber group) because a great deal of his music is improvised. Neither is he strictly a jazz musician (though much of what he plays refers to the jazz tradition) because his music is laced with the impressionistic softness of Ravel and Debussy, the sinuousness of Bartok. And his technique, marvelous by jazz and European classical standards, is even more staggering because of its refinement of African, Japanese, and avant-garde techniques: playing two melodic lines simultaneously, using microtonal inflections, singing while playing, and using the harmonics of the flute to create chords.

Newton started his music career playing bass guitar under the spell of rock maverick Jimi Hendrix. Several years and an instrument later, Newton was exposed to the European musical legacy as a flute player, in college orchestras and chamber groups. But more importantly, Newton was reintroduced, through the music of iconoclast flutist and saxophonist Eric Dolphy, to the blues, jazz, and gospel music he had heard around his house while growing up.

This Life (Gramavision), Newton's most overtly jazz record, is in many ways an homage to the intensely swinging, frankly experimental jazz of the 'sixties. But it's not precisely that, because one number is a suite, using a string quartet, and two others add violins and a cello to a standard jazz rhythm section. While adding strings to a jazz record is not unique, the way Newton does it is. On "Mr. Dolphy," a tribute to Eric Dolphy, spiky Bartokian surges of strings provide punctuation to the fast-flying ensemble. On "Not without You," a ballad paying tribute to the Ellington/Strayhorn writing team, he's at his most romantic, abetted, and at the same time saved from sentiment by the moving vinegary strings.

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PEOPLE ARE TALKING ABOUT...

HEARD ON BROADWAY

JOHN HEARD COMES CALLING IN "THE GLASS MENAGERIE"

It's a classic: even if you've never seen *The Glass Menagerie,* you probably feel as if you have. So the success of its latest Broadway production, starring Jessica Tandy, is notable: the play seems quite new. The excitement is due in no small part to the risks John Heard takes with the gentleman caller, whom Williams calls the "symbol" for "the long-delayed but always expected something that we live for." Known for his tough-guy schiziness in movies like *Cutter and Bone* and *Chilly Scenes of Winter,* Heard seems to respect the complexity of the commonplace. He dares to be awkward, like some obsessed Dale Carnegie graduate who's been let in on only half the secrets of how to win friends and influence people.

When complimented on his work in the play, Heard becomes defensive, surly: "You liked those gestures? They're just bad acting." Asked if he identifies with his character, he opens up a little: "If he comes across as a gentleman, I identify with his slipshod efforts to be polite and concerned, while at the same time he's so self-congratulatory." That may not be the face he's showing here, but it's curiously in tune with a character who thinks the key to success lies not in brains or ability but social poise.

—SUSAN BOLOTIN

Wasserstein *(center)* and her stars, Banes *(left)* and Rose, sit this one out

Is it romantic?

When even Off-Broadway is becoming an Anglophile's paradise, Wendy Wasserstein's *Isn't It Romantic* is a patriot's dream: an up-and-come American playwright puts her perfect ear to the past (ethnicity as high art) and her quirky eye to the present (phone-answering machines as same), writes a riotous melting-pot play, and has it performed superbly by an all-American cast. The plot might seem as familiar as sitcom: a dumpy Jewish girl (played by Cristine Rose), moves back to New York to become a writer at the same time that her best friend (Lisa Banes), a crisp East-Sider with the perfect cocktail trolley and a boyfriend named Paul Stuart, accepts a management job with Colgate. Over the course of the play, the women deal with their parents (overprotective and cool, respectively), their careers, their men, and, most importantly, their own relationship. But the honesty with which Wasserstein treats her characters is anything but usual, particularly in a time when female friendships have been idealized.

Wasserstein, who tires of being asked how much of her writing comes from her own life, admits that her mother calls the box office three times a day under assumed names to check on business. She is likewise tired of being asked if she's a feminist: "People think you have to end your play with a woman riding off on a tractor.

"The point is I like writing about women. But my women have changed. Ten years ago, in *Any Woman Can't,* I wrote about a sad girl who gives up and gets married. And then I wanted to write an all-woman play. I couldn't write about a canoe trip, so I wrote *Uncommon Women,* about recent college graduates anticipating experience. *Isn't It Romantic* is about women who *have* experience, who know that a friend's marriage changes things."

She laughs when asked if she thinks of the play as serious or funny: "I tell my students at Columbia that until you can cut your best joke, your play isn't finished. But I'm a hypocrite: I came down to rehearsals and said, 'No way.'" (She did lose a few, including a reference to Siberia as a good place to meet Jewish men.) "Anyway, Gerry Gutierrez, the director, and I keep telling each other, 'This is a serious play.' Then we sit outside and hear everybody laughing, and think, 'That's fine.' People tend to think you have 'your comedies' and then 'your serious.' The thing to do is to combine both."—S.B.

Both photos by SYLVIA PLACHY

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EMMET GOWIN'S COMPLEX IMAGES EVOKE THE EROTICISM OF GLOOM AND POETRY OF DETAIL

SURFACE TENSION

Emmet Gowin Photographs: 1966–1983; Princeton University Art Museum, Princeton, New Jersey; through March 25 This retrospective exhibition of Emmet Gowin's photographs establishes him as one of the most accomplished photographers we have. Though influenced early in his career by Robert Frank and Henri Cartier-Bresson, and later by Walker Evans, his work belongs to no group or movement.

In his career there has been a progression from an intense interest in the members of his family to a concern with landscape. The photographs taken over the years of his wife, Edith, in their hometown, Danville, Virginia, offer a strange pictorial biography that also chronicles her friends and family. Only Edith seems unchanged. There is a certain detachment about her, an oddly sustained dourness that immediately engages the viewer's interest, and he finds himself wanting to rescue Edith from the camera. Her gloominess is not only rendered vulnerable by exposure, but it becomes the source of the pictures' eroticism. Edith seems to have allowed herself to be photographed not to be documented but to be transformed. In fact, the viewer gets the uneasy feeling that such a transformation is imminent.

If the photos of Edith tend to be curiously at odds with the precise rendering of a clear untroubled surface, the other pictures on view do not. Mount St. Helens in the aftermath of its eruption seems benign. Its mottled facade of ash, its barrenness do not suggest an explosive, dramatic history. Gowin does not aggrandize nature, at least not in conventional ways. His photographs concentrate, with their sharp resolution of details, on surface.

It is the texture more than the roll and sweep of mountainside or valley that concerns Gowin. The super-fine rendering of detail is astonishing, and it is also what convinces us of nature's immensity. Instead of large panoramic views, each with a distant horizon, we are confronted with the sort of over-allness that we experience in paintings by Jackson Pollock. We do not see into Gowin's landscapes so much as his landscapes reach out to us. Even what is farthest away is seen with such clarity that it contributes as much to surface vitality as anything up close. And because our human sight is not so equitable in its acknowledgement of objects in its field of vision, such photographs appear saturated in mystery.

In some of the Mount St. Helens photographs the profusion of detail adds not only to mysteriousness but to transformations that are highly poetic. In one of the area of Mount St. Helens photos a mountainside of fallen trees seems exactly like fur on the crinkled hide of an enormous creature. All of this is a tribute to Gowin's virtuosity in the making of photographic prints. They have the graphic authoritativeness of certain Bruegel drawings or Dürer etchings.

But it is in the Italian photographs, even more than those of Mount St. Helens, that Gowin's gifts are spectacularly displayed. In a garden near Siena, a tree, blurred and shimmering with light, is strangely wind-blown in a surround that seems perfectly still. In Matera, a hill town in southern Italy, doorways and windows magically proliferate under our gaze into a network of dark access and possibility. Steps, streets, curved or angled walls, small gardens—characteristics of most hill towns—form a complex order that is also a peculiar and imaginative expression of unity. The town becomes a sort of dream architecture, a vision of habitation, rather than a recorded site.

Emmet Gowin says that his finished prints can provide the viewer with an understanding of particular places without his needing to have been a resident in them. This is true of all Gowin's photographs but especially of those of Italy, which strikingly communicate what it feels like to be there.

—MARK STRAND *is a poet and short story writer*

***Top right*, "Edith and Elijah, 1974"; *above*, "Matera, Italy, 1980"; *left*, Edith Gowin in her hometown, Danville, VA, 1978.**

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BEAUTY NOW

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New ways to use it...who can help you make the best choices...fragrance allure

COVER LOOK

To most women, spring signals changes—not just in the weather and her wardrobe, but in a woman's skin-care regime, exercise program, even makeup color palette. Longer hours of sunlight, brighter light, mean a switch to clearer or more vibrant colors. As you begin to wear clothes that bare more skin, show more of the line of your body, it leads to thinking—and doing—more about body caring and fitness, the true beauty "set-up" now (the perfect exercise plan, page 486). More time spent outdoors makes skin "fitness," too, a top priority—especially when you're wearing the kind of translucent, clear-toned makeup seen on model Beth Rupert, *right* and on our cover. The fresh attractiveness of a look like this—from Germaine Monteil—begins with a lighter moisturizer (Super Moist Beauty Emulsion) and makeup buffed to a soft, matte finish: Sweet Mauve Silkpowder cheeks, Rich Cocoa and Vanilla Ice eye colors, bright Pink Sienna Super Moist lips. Clothes and hat, Stephen Sprouse; earrings, Carrie Ferrari. Makeup, François Nars; hair, John Sahag. Photographed by Avedon. Details, last pages.

COLOR ANALYSIS?

Latest trend among women across the country: having their makeup/hair/wardrobe colorings "done" for them by so-called experts, who classify them in color groups such as "seasons" . . . and who charge $100 or so for their advice plus color swatches said to be the shades best for each woman. Are these services sound?

We asked several makeup, haircolor, and color-theory authorities. They agreed that while the concept of colors that flatter a woman's skin, hair, and eye color is valid, there are exceptions to every color rule—and that these can be the essence of a woman's personal look or style. Makeup artist Rick Gillette noted that swatches used in color analysis are opaque, while makeup is translucent, affected by a woman's skin tone and texture. "The most attractive haircolor, too, is a variegated blend of color, not a single shade. Haircolor and makeup also change when seen in different light."

What if you still feel that your color sense needs help? "Check a so-called expert's training and credentials," said John Jay of Intercoiffure salons. "And don't overlook complimentary consultations often available at makeup counters and hair salons."

Vital, too, said psychiatrist Ira D. Glick, M.D., of Cornell Medical College, NYC, that you not let an arbitrary system rob you, say, of the occasional "lift" of wearing a bright red lipstick.

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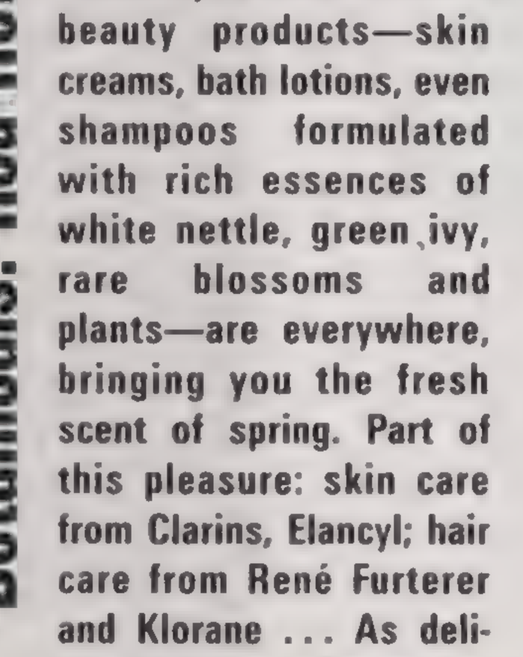
There's a new seductiveness, a certain exoticism in fragrance . . . a move away from light, airy scents to those with more depth, more staying power. Prime example: Amouage--rich in frankincense, rosewater, lime--in a solid silver bottle and imported from far-away Oman (*right*), that, at $750, sets a new exclusivity in fragrance prices, too . . . Something extraordinary for men: Guy Laroche's Drakkar Noir, spiced with coriander . . . and, extending fragrance impact: Albert Nipon's new body powder, cream; Aramis All Day antiperspirant for men.



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A Woman Vice President?

PRESIDENTIAL CANDIDATES ALL SAY THEY MAY RUN WITH A WOMAN: IS THIS OUR BIG BREAK? DO WE CARE? HERE, TWO UNEXPECTED VIEWS

WHY SETTLE FOR #2?

BY DONNA E. SHALALA

The presidential election year is bringing new attention to women. Candidates are reacting to clear evidence that women are making their political power felt by voting (or threatening to vote) in a pattern increasingly distinguishable from that of men, a distinction with its own label—the "gender gap."

Concerned about appealing to this newly discovered constituency, presidential candidates are offering an attractive array of positions. These range from support for our more traditional issues, like the Equal Rights Amendment, to equal pay for comparable work and other economic and social issues. Each candidate, anxious to distinguish himself from the others, is upping the ante. The seventh candidate to declare himself in one race, Jesse Jackson, has made an offer which, on the surface at least, seems hard to resist—a woman vice president.

It is an offer we must reject.

While I welcome a woman candidate for every office, this offer—to designate the vice presidency for a woman—fundamentally misunderstands our revolution for women's rights.

First, job segregation by sex is not our solution, it's our problem. Eighty percent of all employed women work in sex-segregated jobs. All of our experience suggests that when women dominate a job classification, it gets downgraded in pay and status. A careful look at public life reveals an increase in "symbolic Number Twos" for women and minorities—lieutenant governors, city-council presidents, etc. Sometimes, these jobs lead to Number Ones, but by allowing them to become the women's or minority's seats, we lessen our chances of succession from those positions.

Second, a gender-designated job is inconsistent with our support of the Equal Rights Amendment. We have just spent a decade and a lot of money and effort trying to pass the ERA. That amendment argues for equality in employment, education, and pay. Acceptance of gender designation for some positions weakens affirmative-action efforts for all positions. "Equality of rights under the law . . . " is what we believe.

Third, while the title is impressive, the job itself is not important. Indeed, the vice presidency is a title in search of a job. Anyone who has spent time in Washington knows that the departments of Treasury, State, and Defense are the real Number Twos.

This is not the time to allow ourselves to be bought off by symbolism instead of substance. On the eve of our greatest exercise of power—evidenced by the gender gap—let us ask for policy positions on issues we care about, and a clear and fair shot at jobs that are genuinely substantive and powerful. Symbolic Number Twos are where we've been, not where we are going. ▽

Donna Shalala *is president of Hunter College, in New York City*

A WOMAN IN '84? NO WAY

BY DAVID BERG

Walter Mondale, so assured he is ready to be president that he says so in every speech, was asked if there were any disadvantages to adding a woman to the national ticket. The man once described as having the soul of a vice president leaned into the microphone and answered, "None."

Of course, nothing could be farther from the truth. To say that the inclusion of a woman on the ticket is without risk is an example of the kind of pandering engaged in by almost all the Democratic candidates during primary season. And, since President Reagan has said that he will run with Mr. Bush again, only the Democrats will have to confront the issue. The fact is that it's simply not going to happen in 1984, because the front-runners won't let it happen.

Of the several prerequisites for becoming a running mate, the most important is that of adding balance to a ticket. The strongest practical argument in favor of having a woman on the ticket is that it provides the opportunity to take advantage of the "gender gap." The assumption is that she will bring out women voters in sufficient numbers to affect significantly, perhaps even to change, the outcome of the election; while that may happen, it is equally plausible that the majority mustered by a woman might defeat the ticket. Pat Caddell and other savants of Democratic polling undoubtedly will explain to the nominee that the women's vote is not monolithic; in fact, as the defeat of the ERA shows, huge numbers of women can be galvanized to act against the best interests of other women. Therefore, it would be simple for the nominee to rationalize keeping a woman off the ballot. He could also argue that women, the majority of them presumably moderate-to-progressive voters, would have no place else to go.

The second prerequisite for becoming a vice president is fame. Almost invariably, Americans choose national candidates who have been well known for a long while; we like to be comfortable with those who run our country. A nominee who has name recognition and the power to bring in votes from constituencies different from the presidential candidate's presupposes a national following. This seriously limits the possible choices. If either party were to add a woman to the ticket this year, it would be the Republicans. They have two women senators, with varying levels of national constituency: Paula Hawkins of Florida and Nancy Kassebaum (herself the daughter of former Republican presidential candidate Alf Landon) of Kansas; and such appointed powers as Elizabeth Dole and Jeane Kirkpatrick. Moreover, their candidacy, coming from a nominally more conservative party, would be far more acceptable to voters—both men and women—who feel threatened by the presence of a woman in such a powerful place.

The Democrats simply do not have a woman who possesses sufficient national stature to draw voters to a ticket. There are two members of Congress whose names are frequently mentioned: Pat Schroeder of Colorado and Geraldine Ferraro of New York. But William Miller, the only congressman to run for vice president in recent times, became well known only for his American Express ads—and those ran eleven years after the election. Congresspeople,

As ERA's defeat showed, huge numbers of women will act against their best interests

by definition, represent a narrow constituency, do not offer a national power base, and so offer little to a presidential nominee.

If constituency is the threshold requirement, then the women mayors are unlikely to be considered at all; there has never been a vice-presidential candidate chosen directly from that office. However, a woman Democrat was recently elected governor of Kentucky. Martha Layne Collins' name undoubtedly will be *(Continued on page 151)*

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A WOMAN IN '84

(Continued from page 146)

added to the list that the Democratic candidate will agonize over; and, despite the political axiom that "as goes Kentucky, so goes Tennessee," she will not be chosen. Her credentials read more like those of Marabel Morgan (*The Total Woman*) than those of the late Ella Grasso, who governed Connecticut with a wisdom sorely needed by this nation and who would have been an appealing candidate.

Organizations such as NOW and the National Women's Political Caucus have become far more astute since the defeat of ERA. They have made the issue of a woman as vice president a central theme of this campaign. That is power politics at its best because the perception of women as a formidable special-interest group will dominate each candidate's camp. But the women who run these groups would be wise to regard the promises of the white men who are running for the presidency with great skepticism. The Rev. Jesse Jackson is the only candidate who has made a firm promise to run with a woman—the problem is, he won't be nominated. The spectacle of the major candidates gathered on the dais at NOW's October '83 convention, each promising to give serious consideration to adding a woman to the ticket, reminded one of the proverb,"Empty barrels make the most noise." They were not about to be anything but obsequious. Not one spoke his mind about the reservations he had to have held as a seasoned politician.

Assuming for the sake of argument that there is a woman Democrat with the necessary background to be nominated for the vice presidency, Mr. Mondale—the candidate endorsed by NOW—simply lacks the fortitude to take the chance of adding a female to the ticket, as his years of public service, undistinguished by a single act of political daring, attest. The other Democratic possibility, John Glenn, never showed much interest in women's issues until he decided to run for president. He is even less likely than Mondale to run with a woman if it means creating an additional risk of losing to an already formidable incumbent.

It is ironic that a nation whose earliest symbol was that of the pioneer woman settling the country in equal partnership with her man is actually debating this issue in 1984. One wonders if, knowing how things would turn out, pioneer women would have gone to all the trouble. Nonetheless, the debate has been invaluable. Merely raising the question of whether a woman should be on a national ticket exposes the vapidity of women's past exclusion. When the discussion ends, what will remain is an idea whose time has come, and it won't matter which end of the ticket is involved. The women embroiled in this issue have garnered an unexpected result from their adroit politics; they have paved a path to the presidency for one of their own. And we are drawn as a nation to the ineluctable conclusion that the election of a woman to that very high office is no more than a few years away. ▽

David Berg *is a lawyer in Houston, Texas*

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Q&A

Concealer's many uses...tips on ingrown hairs, dandruff shampoos

Q I've developed shadows under my eyes. How do I choose a concealer? Apply it?

A Before buying a concealer, try dabbing a bit of your foundation under your eyes, gently patting it in with your fingertips for a smooth, natural look. Apply foundation to the rest of your face as usual.

If this doesn't work, a concealer is probably the answer, but it shouldn't be lighter than your natural skin tone—you don't want white rings around your eyes. If you wear a foundation, try to match the concealer to it. A creamy-textured concealer with an oil base is best for older skin, a lighter consistency for younger.

Blend concealer in well, to get the coverage you want and to maintain a natural look. Concealer shouldn't end right where the natural shadows of the eyes end, but should be "graduated" by applying it more and more thinly until you reach the top of the cheekbone.

Concealer can play other beauty roles. Try it under or over lipstick to lighten a dark shade or to give a modern matte effect; or apply it around the edges of the lips to prevent, temporarily, lipstick from "bleeding." Concealer can cover red veins around or on the nose (Clientele's Treatment Conceal is formulated to offer care with coverage), even scars (Covermark by Lydia O'Leary is especially good). On the eyelids, it can act as highlighter, or if it's a dark shade, it can substitute for eyeshadow to give a smoky effect. In a pinch, you can also mix a concealer with moisturizer—working it up in the palm of your hand—and use it as a foundation. (More on eyes, page 482)

Q Is my dandruff shampoo too harsh to use every day? Should I discontinue using it if my dandruff goes away?

A No to both questions. Contrary to what most people think, dandruff shampoos do not work by overly harsh cleansing. They contain active ingredients that help eliminate flakes as well as the gentle cleansers of most shampoos. And like most shampoos, they are safe to use every day, according to Ed Fox, associate director, beauty care product development, Procter & Gamble (makers of Head & Shoulders dandruff shampoo).

Fox noted that 90 percent of Americans say they experience dandruff at some time. It is not a sign of dirty hair, but occurs in a healthy scalp when the dead skin cells that flake off normally at a regular rate mix with oil produced by the scalp's sebaceous glands.

Dandruff shampoos contain one or more active ingredients—Selenium sulfide, zinc pyrithione, coal tar extract, or a sulfur-salicylic combination—to slow down the turnover rate of cells, reduce inflammation of scalp, and prevent excessive flaking. Any shampoo will remove flakes, but one containing these ingredients can help prevent them from recurring, so you should continue to use one even if your problem appears to be gone.

If you use a conditioner with your regular shampoo, you should use a conditioner with your dandruff shampoo as well (many now have a built-in conditioner).

Q Recently I had my legs waxed and later developed some ingrown hairs. How to remove them? Was waxing the cause?

A Waxing could well be the cause of your ingrown hair because it removes the hair below the skin line, leaving shorter "stubs" than if you shaved or used a depilatory, according to Robert Auerbach, M.D., associate professor of dermatology, New York University School of Medicine. "Only a short hair can grow 'in.' Once the hair grows a little, it won't," Dr. Auerbach explains.

A hair becomes ingrown by reentering the skin after it has come out—a condition known as pseudo-folliculitis. You can flick out the hair with a fine needle, sterilized in boiling water. "But if you don't succeed in two attempts, give up," warns Dr. Auerbach, or you may accidentally remove skin which might leave a small scar. If the hair has been ingrown for several weeks, or if you can't grasp it, see a dermatologist.

Black people and people with curly hair are more prone to ingrown hairs than straight-haired people. And men get more ingrown hairs than women because they tend to shave their faces more closely than a woman would shave her legs.

Best way for any woman to avoid ingrown hairs? Do not wax or use a depilatory, and don't shave too close. Peter Williams, director of research for shaving products for Warner-Lambert (makers of the Personal Touch Razor) suggests that you shave "with the grain of your hair" rather than against it, for example, from the knee down, not the ankle up.

Also, "do not shave dry; it's rough on the skin, causes 'razor burn,' " says Williams. "The hair has the hardness of copper wire when it's a stubble, before softening. Water softens it, so it's best to either shave in the shower or use a water-based lotion to prepare the skin." ▽

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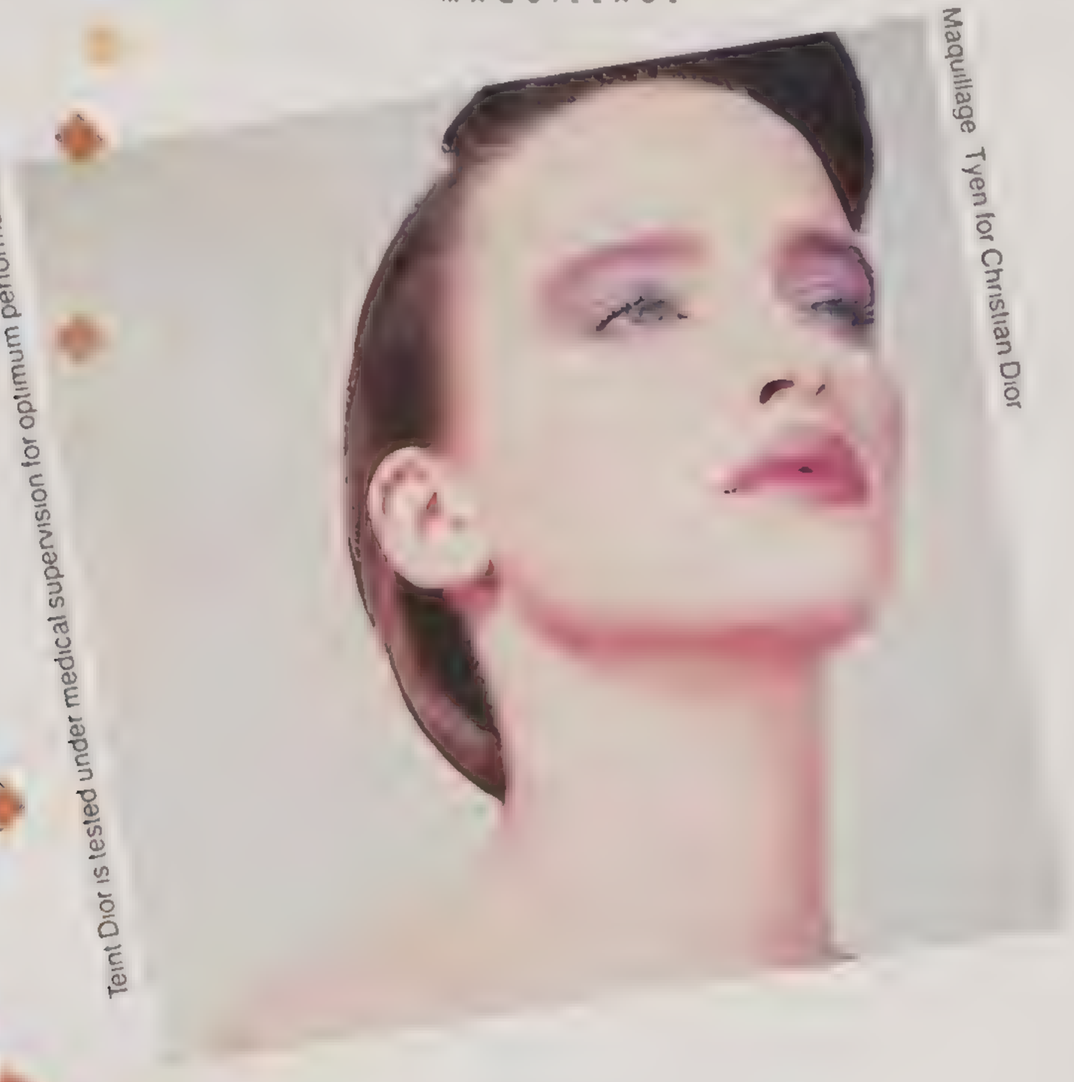

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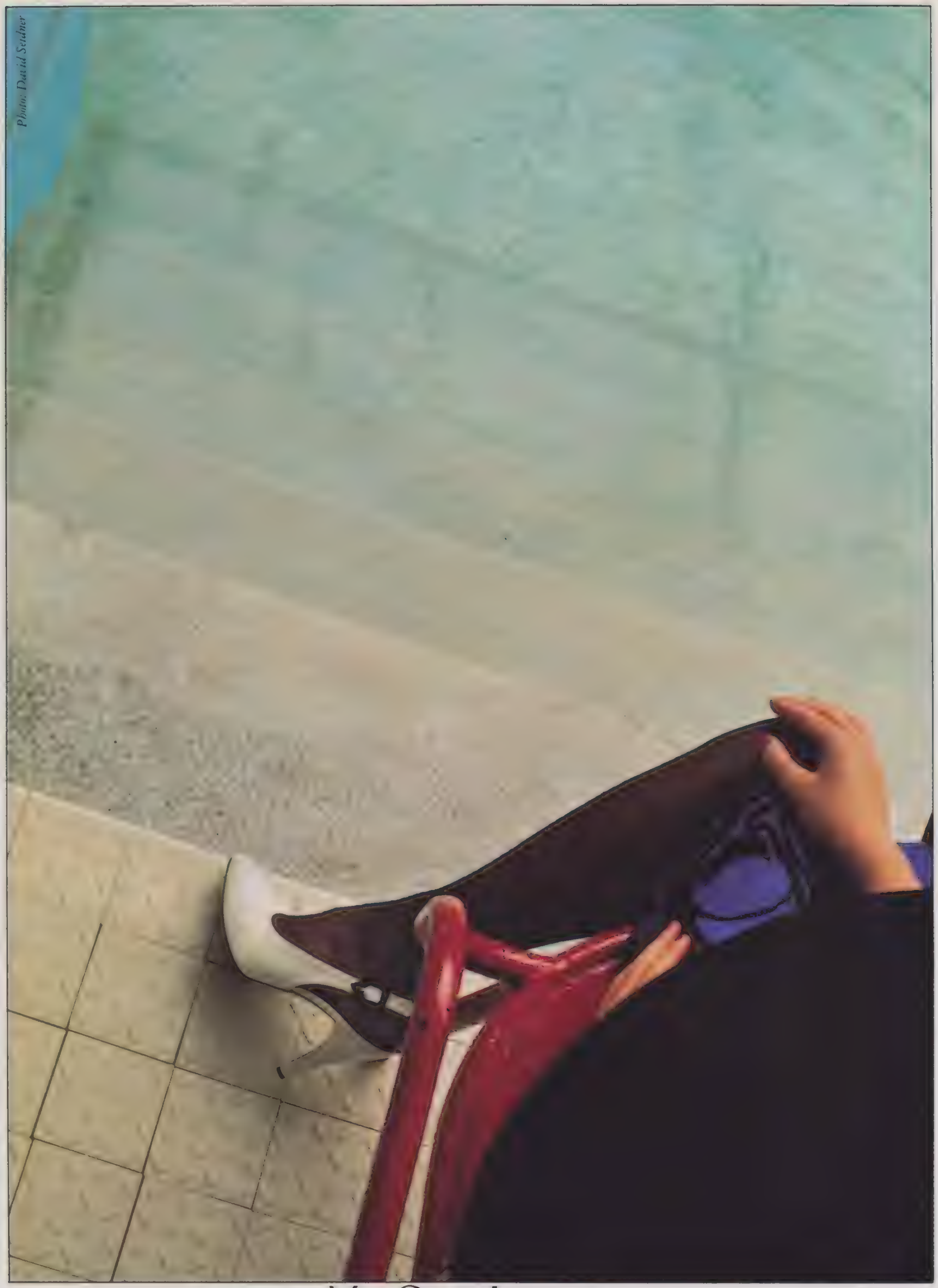

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Conversation with Candice Bergen

ACTRESS, AUTHOR, PHOTOGRAPHER, BUSINESS POWER, WIFE —A WOMAN OF OUR TIMES

BY SHIRLEY LORD

At Vogue for a working lunch, Candice Bergen looks the way every thirty-seven-year-old should/would like to look. Striking in slim black jeans, a double-duty Matsuda shirt (". . .it ties in back, the sleeves come off; it goes many different ways") . . . her skin fresh, young—no lipstick emphasizes "no makeup," although she says she never goes out without mascara. First impressions? A free spirit, brought up to respect and listen to the opinions of others. The conversation starts to roll . . . about *Knock Wood* (her first book, to be published next month by Linden Press/Simon & Schuster).

Shirley Lord: *What is "Knock Wood" about?*

Candice Bergen: About growing up in Beverly Hills . . . a lot about my father [ventriloquist Edgar Bergen]. The title plays on the fact I had wooden dummies [Charlie McCarthy, Mortimer Snerd] for siblings. Also I hope it conveys a sense of being grateful.

SL: *With your other careers running parallel—acting, your beauty business with the fragrance Cie—did the book take long to write?*

CB: I've been trying to finish it for years. It was an idea born out of innocence and naiveté. It dredges up so much, and then you have to try to write about things in a way that's sensitive and true to all the people involved. I couldn't believe it would get harder, but it did. Until I started writing, I thought I had grown up, then I realized I hadn't.

SL: *Was reaching "thirty" ominous? Did it make you think about "age"?*

CB: Life does change. Just diving into the ocean—a simple reflex action in your twenties—becomes a meditated act in your thirties because there are consequences . . . But I don't think about it a lot. Perhaps if I weren't so happy in my life now. . .

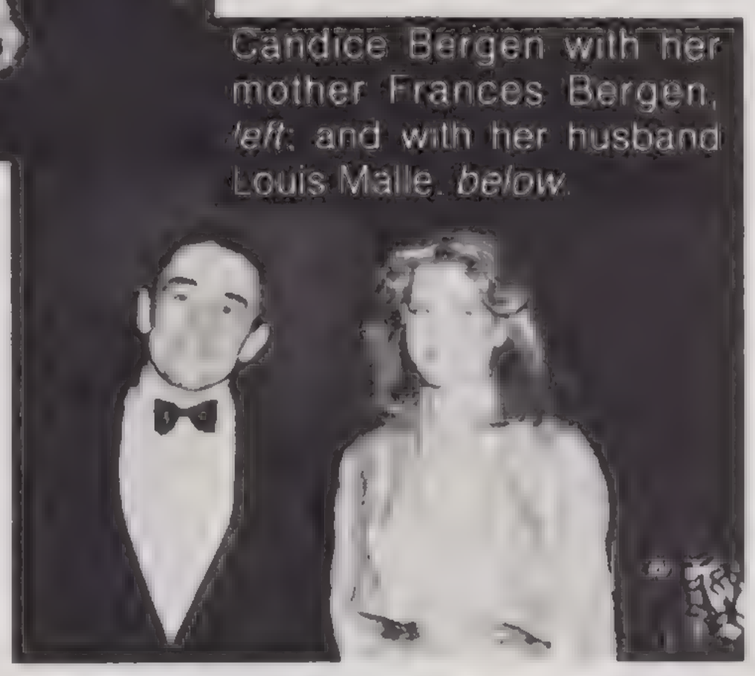
SL: *Now that you're married?*

CB: That's right. I was a late marrier [to film-maker Louis Malle in 1980]. Before, I thought more about growing older than I do now. One reason I'm aware of getting older is because I have such hooded eyes; the older I get, the more hooded they get. When I wake up, I sometimes even have a problem seeing. . .

SL: *What do you think about plastic surgery?*

CB: My career, of course, is one where it should be and often is carried out, but I resent it. I resent we're made to feel we have to measure up against women who live their lives only for their looks.

My mother lives in Los Angeles—where many women have had so many face-lifts, it's everything they can do to smile—and she doesn't even have facials! But she looks like a *person*, a gorgeous person. We've discussed plastic surgery and sometimes my mother feels she should do it—but I'm so glad she hasn't. I say to her, "you're so lucky to look the way you do and be who you are . . . If you didn't live in a society in a city where looks are everything, you wouldn't even think about it!" There's a kind of clone mentality in L.A. even with physical fitness. It becomes manic . . . there are so many women desperate to fill their days.



Candice Bergen with her mother Frances Bergen, *left*; and with her husband Louis Malle, *below*.

SL: *Which do you prefer, Beverly Hills or New York?*

CB: New York's a tough city, constantly *excessive* in a way that shakes you up, but I like that. I work harder in New York—as I'm basically lazy, for me to be in Los Angeles is almost a double-whammy. All the same, I think if you grow up with trees, you learn to get some sort of nourishment from nature. There are many who are nourished by the city, but I find it's a diminishing return, it takes so much out of you. All the same, I prefer New York.

SL: *You've been married for almost four years. Has your husband's life style affected yours? Habits/regimens/diet?*

CB: My eating habits have affected his. For instance, I don't eat red meat, so we have lots of salads, seafood, chicken. We try to keep healthy by eating the right things. I feel a terrible energy drop if I don't watch what I eat—desserts, for example. I *must* exercise too—at least three times a week—or I'm in trouble.

SL: *Do you exercise together?*

CB: Oh, yes. We do yoga, jog, and play tennis together. My husband has so much energy, it makes me tired just to watch him. He's never still . . . a blur in the pool, on the tennis court, the beach. It's great being married to someone who has so much energy.

SL: *Do you go to exercise classes?*

CB: Yes, in New York I go to Patrick Strong—he really knows backs and bodies and there's no nonsense about him.

In Los Angeles, I go to a yogi called Bikram Choudhury—so does Raquel Welch. When I'm traveling, I take his tape along.

SL: *You've described yourself as lazy but no one is likely to believe you . . . what about your input in Cie, a major beauty business?*

CB: Shulton wanted me to participate in the whole planning of Cie. I was determined the approach should be simple, not advertised as if it were Freudian analysis. People are too smart for that today. Perfume is essentially a romantic cosmetic item, not something that stems from hygiene. Everyone wanted to call the line Candice, but I thought that was pretentious. I learned perfumes sell well *(Continued on page 193)*

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CANDICE BERGEN

(Continued from page 190)

when they start with the initial C, so that's how Cie came into being. It took a year to get the name and packaging right, and of course to choose the fragrance.

SL: *Who did your hair and makeup for the Cie campaign?*

CB: Suga did my hair—we've known each other so long, he's just one of those people you look for any excuse to have in your life. Bonnie Maller did the makeup—minimal, real life, so I ended up looking younger, instead of older, not wearing any "mask."

SL: *Hair care?*

CB: I've gone to trichologist Philip Kingsley for twelve years, and his treatments have become part of my life.

SL: *How do you look after your skin?*

CB: A long time ago, I went to Aida Thibiant in California who introduced me to products that worked wonderfully for me on the West Coast. But in New York—especially with the wind and cold in winter—I found my skin reacting badly. It's so dry

New York is a tough city, but I work harder in New York than in Los Angeles

and sensitive, I combined Aida's products with some on the East Coast—Estée Lauder's Age-Controlling Creme (it's almost embarrassing to ask for) and Night Repair. . . . I use sunscreen, too. Aida has been telling me to use one for years; the message finally got through as it has to many people. But I really think what you eat also shows up on your skin sooner or later . . . and what you drink, too. Coffee dehydrates my skin. So does flying. I eliminate flying as much as I can.

SL: *Are you going to expand into skin treatment/makeup for Cie?*

CB: You know, I'm very happy with the amount of work I do for Cie. It fits into my life so well; and as I have my marriage as a priority, I'm reluctant to get involved in something that may confine me.

SL: *You both lead such busy lives. How do you plan time together?*

CB: When we have any real time, we go to France where Louis has a house and where his children live.

SL: *What about children for yourself?*

CB: I think we're the first generation able to make a decision about that. It's a great luxury to have a choice, but in other ways, it's agonizing. There's terrible pressure; yet by the time you reach your thirties, you're aware of what it all means; you don't romanticize it perhaps the way you would have done earlier. If I had a child, I still couldn't afford to let up. ▽

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Between Us

Women making history
...new talent taps...
our mutual "mother"?

By Lorraine Davis

IN HER OWN WORDS . . .

"In her struggle to balance a family and a career, a woman must set her priorities for what's important to her own fulfillment at any given time and recognize that she will not have the same priorities at all times. . . . Now that my young one is in high school, my radiologic career can be in full force."—*Gretchen Gooding, M.D., associate professor, University of California at San Francisco School of Medicine; mother of three*

"You can't stay within the confines of your business or home, you've got to reach out and help where you can. Everybody has something to give, some of their time and their talent, to help others. There is a real resurgence today of people feeling responsible in their communities; and when they see a problem, trying to tackle it and do what they can to better things."—*Mary Harriman Fisk, a founder of New York City School Volunteer Program and winner of Elizabeth Cutter Morrow Award, for leadership and elevation of the status of women, presented by YWCA*

"You keep hearing people say it's already too late for women to get in on the ground floor in computers; but every year, there's a new ground floor. It's not too late; you can use what you already know."—*Janice H. Miller, international president, Women in Information Processing*

MARCH-ING AGAIN

History used to be written as a men's adventure story in which women played only bit parts; but, that's all changed in the last seven years, and National Women's History Week has spread from observance in California schools by the Education Task Force of the Sonoma County Commission on the Status of Women to activities in cities and states from Alaska or Hawaii to Maine; in New York City, it's Women's History Month.

The Week, March 4-11, for the third time, has been established by a resolution in Congress (introduced this year by Senator Orrin Hatch and Representative Barbara Boxer) and celebrates women's part in every major movement for progressive social change in the U.S.A., not only for suffrage and equal opportunity but abolition and emancipation, labor unions, civil rights.

This year, nineteen national organizations are endorsing the NWHW observance, with International Women's Day on March 8. Clubs, libraries, museums join in the salute to women, with a commemorative poster ($5.20 with postage) and a resource catalogue by National Women's History Week Project, Box 3716, Santa Rosa CA 95402.

- *Delegates from the Association of Junior Leagues will meet, March 8-10, at the Hyatt Regency in Washington DC, for "By the People II," their second Public Affairs Training Seminar, to increase women's understanding of Federal legislative progress.*
- *To increase the number and strengthen the effectiveness of women with experience in dealing with community problems, the Coro Foundation is starting, on March 27, a new ten-week Public Affairs Leadership Program for Women in New York's Westchester County. (Coming, similar programs in Connecticut's Fairfield County and Northern New Jersey.) For information: Meryl Greenfield, Coro Foundation, 20 West 40th Street, NYC 10018; (212) 944-8651.*
- *And coming up, April 4-7, in NYC, the Fifth Conference on Women in Business sponsored by the Women Business Owners of New York, at the Grand Hyatt Hotel, with workshops and forums on business and management skills, personal planning. Info: WBONY, New York Penta Hotel, Suite 107, NYC 10001; (212) 594-0767.*

ANOTHER DOOR OPENS . . .

A male bastion creaked open its portals to women after eighty-nine years when The Jockey Club admitted three women who have raced famous horses and been active in breeding organizations for years: Helen Chenery (Secretariat and Riva Ridge), Allaire du Pont (Kelso), and Martha Gerry (Forego). Not a social spot with fusty curmudgeons gripping their whiskey glasses in the depths of leather chairs, the Club, in NYC, is instead the breed registry of Thoroughbred racehorses and the keeper of *The American Stud Book*.

WOMAN HUNT

How did the state of Louisiana, a place where the Code Napoleon still has the influence of tradition if not the weight of law, manage to up the number of women on state boards and commissions from 11 to 20 percent in the last five years? By use of the Louisiana Talent Bank of Women, a project of the Women's Advocacy Bureau in the Department of Health and Human Resources, headed by Martha Madden (P.O. Box 1943, Baton Rouge LA 70821; 504/342-2715), which also sponsors political workshops for women.

When any Louisiana woman submits a resume and application form, her qualifications go into the computerized system; whenever a position on a board or commission opens up, the computer seeks out, from thirteen hundred names, the best qualified for the Governor's consideration.

The success of the Talent Bank also has inspired five Louisiana cities and parishes to establish their own talent banks to aid women's participation in local government.

EVE'S BIRTHDAY?

Scientists delving into the secrets of DNA have been studying one part that is inherited only from the mother. Allan C. Wilson, Ph.D., of the University of California at Berkeley, decided we are all descended from the same female, in a prehuman species, who lived three hundred and fifty thousand years ago. Luigi L. Cavalli-Sforza, M.D., of Stanford University, working on similar material, agrees on a single-female theory but sets her birth at only fifty to one hundred thousand years ago. In comment on their speculations, Science News quoted T. Dale Stewart, Smithsonian Institution's Museum of Natural History: ''It's a pretty tricky business....''

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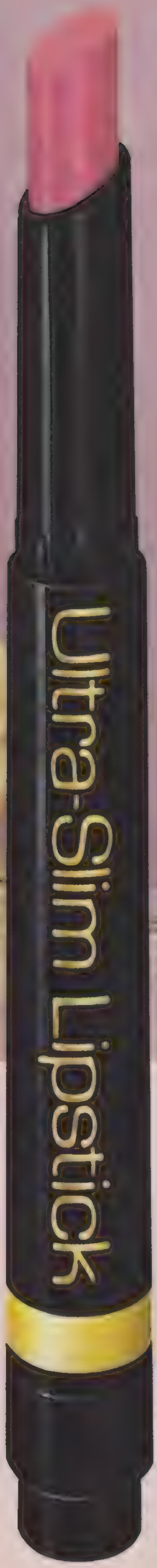
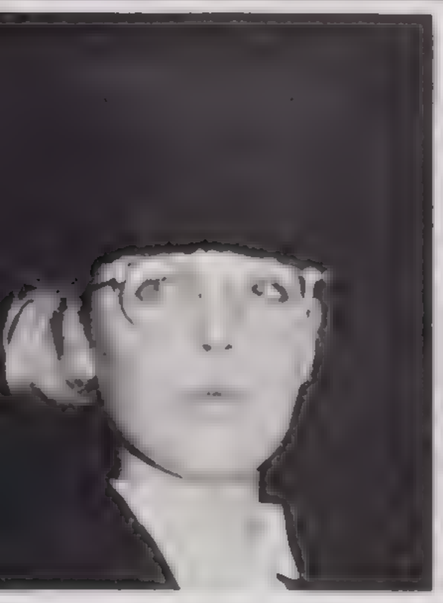
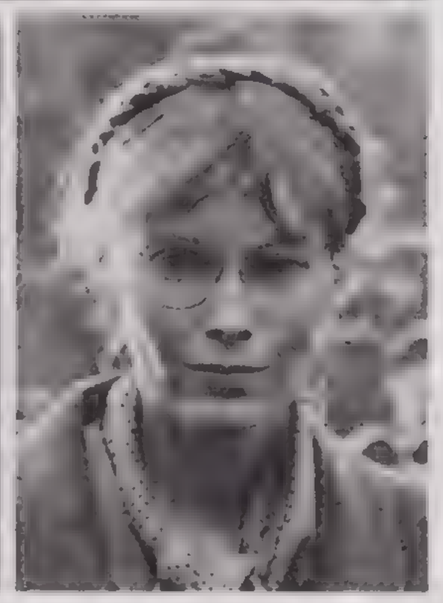


eyes only

Newest frames for style, for comfort... contacts update... eye makeup appeal

Gold: the high-visibility metallic . . . from 14-Karat gold-framed aviators (Carrera Porsche Design; Ray-Ban Gold), to "gold" plastic frames like Peeper's, above, or Vuarnet's new "gold" nylon glasses. . . . Also catching on: gold glasses looped on gold chains, worn as jewelry (necklace adapted by 10/10 Optics, NYC, into the chain above).





Suddenly, women have picked up on those perfectly round, thin "tortoise" or metal-framed glasses traditionally worn by men. You see them on fashion runways, at the movies (e.g., Mia Farrow, above right, in "Zelig"), on women on the street—and the look is fresh, appealing.

Newest "Poor Boys": Tura's glossy black frames with a metal nose bridge, top photo; those worn by men and women in Matsuda's fall fashion show, rimmed in plastic tortoise with an etched bridge, above left; and the enameled frames with a silver tooled bridge by Sanford Hutton for Colors in Optics. While these frames can be fitted with prescription or sun-shielding lenses, many women are wearing them with clear, non-prescription lenses. Either way, they add a certain finish to classic dressing.

THINNER LENSES, great news for people who normally have to wear thick-lensed glasses. First, a slow grinding process thins lenses with minimum distortion, then lens edges are beveled to reduce weight further. The result: lenses that are more comfortable, more attractive, with more framing options, including frameless. Custom-made in any lens tint at Gruen Optika, NYC; Polaris glasses, a similar idea, are widely available.

Contact lens breakthroughs: more soft lenses for comfort, visual clarity. A new extended-wear lens has been approved for safe, continuous thirty-day wear—about twice as long as other extended-wears. "Because length of comfortable lens wear varies, some patients may be able to wear these lenses for thirty days while others may tolerate them for a shorter time," said Spencer E. Sherman, M.D., assistant clinical professor of ophthalmology, Mount Sinai School of Medicine, NYC. The low-water content of this Bausch & Lomb lens makes it more durable than some high-water lenses . . . Some astigmatics' corneal shapes made extended-wear lenses impossible to fit. Hydrocurve II's new toric lens is claimed to fit 85 to 90 percent of astigmatics . . . Finally, safe *tinted* soft contacts that change light eyes to deep blue, topaz, emerald are FDA-approved. Two brands: CustomEyes and Ciba Vision.

MAKEUP: EYE OPENERS

New two-step approach to coloring lashes that adds depth, sparkle: brush silver, bronze, red close to lash roots, darken lash tips with black mascara. The means: Revlon's Lash Shimmer . . . For convenience: Stagelight's eye kits--four pencils/shadows tucked in a small case . . . Makeup removers are gentler than ever. Two such: No Rub Gentle/Easy Eye Makeup Remover by Irma Shorell, Elle Baché's Eyelash Cream.

Sleekest sunglasses around, *left:* no frames, beveled edges, cut from one piece of plastic with temples made of same color/same lightweight material. From Jerome Alison, they come in eight shapes, eight colors . . . slick!

la marca

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POINT OF VIEW: Helmut Newton

Maternal Madness

HOW WOMEN LIVE WITH CHILDLESSNESS: A REPORT ON A NEW PHENOMENON— THE CONSEQUENCES OF CHOICE

BY SUSAN JACOBY

At thirty-eight, I am childless and likely to remain so. Somewhat to my surprise, I find that coming to terms with this reality is more difficult than all of the talk about "new options for women" would have us believe. I am not ashamed of my childless state, but neither do I regard it as just another neutral fact about myself, like being a writer instead of a lawyer or having blond hair instead of brown. Society may no longer demand an explanation from women like me, but it seems that I expect an explanation from myself.

For both sexes, becoming a parent is one of the few irrevocable acts in life. Failing to become a parent is equally irrevocable, but the die is cast much sooner for women than for men. In this matter, anatomy is truly destiny. A man can father a child until the day he dies but a childless woman of forty must confront the overwhelming probability that biological immortality will never be hers. At menopause, she must accept that probability as an absolute, unalterable fact.

For a generation—my generation—whose byword was "choice," the realization that there is no longer any choice can be unnerving. No one warned us that waiting for the ideal moment to become a mother might cause us to lose the moment altogether.

Women respond to this awareness in a wide variety of ways—depending on how much they wanted children in the first place, the reasons why they don't or can't have children now, and the degree of satisfaction they have attained in other areas of their lives. There are some women who genuinely don't seem to care about the fact that they have no children, but they are surely in a distinct minority. Most women care a great deal, and they continue to care long after the end of their childbearing years.

This continued caring is attributable not only to biology but to the larger space parenthood occupies in the female imagination than it does in the male. Most men define themselves as parents only after they actually become fathers, while girls think of themselves as future mothers long before they are biologically capable of having children. Even if the drive to have children has never been the dominating force in a woman's life, the image of herself as a mother remains a vital component of feminine fantasy. I have one friend, a distinguished historian who has been happily married for forty years, who says she still feels a lump in her throat when she sees a baby.

"I used to think it would end when my friends' children grew up," says Sarah, who is now sixty-two. "But when I see babies now, I think that they could be my grandchildren if I'd had a child of my own. And I still cry about this. I don't usually brood about it, and I've had a life filled with success and personal happiness, but there's a sore spot inside me that never disappears."

Sarah tried very hard to have a baby and was unable to do so in an era that offered little medical hope to infertile women. For women my age, though, the reasons for childlessness are generally more complicated, involving deliberate choices as well as accidents of physiology and personal history. Unlike Sarah, few of us can attribute our situation entirely to uncontrollable fate.

Like many women who came to maturity in the 'sixties, I deliberately put off having children when I was in my twenties. My ambition was unquestionably the most important factor in determining my early decisions on this score. Whether rightly or wrongly, I did not think I could develop as a writer while devoting a great deal of energy to raising a child. And, although I was married to a man I loved, I was certain that the responsibility of caring for any children would fall mainly on me.

If I am to be completely honest with myself, I must also acknowledge that dedication to work was not the only reason for my reluctance to have children in my twenties. I did not want to be tied down at an early age, and I was not prepared to accept the financial and domestic restrictions that my mother assumed as a matter of course when she married. I saw parenthood as the end of youth and fun. Only in the last few years have I come to realize that the latter is not necessarily synonymous with the former.

Throughout my twenties, I regarded the childless state as a passing phase. The ideal time to have children, I thought, would be in my mid-thirties—after I had established myself professionally and got some of the lust for adventure out of my system. When this "ideal" time arrived, though, something else was wrong: the marriage I thought would last forever was falling apart.

Instead of becoming parents, my husband and I found ourselves in divorce court. Although I eventually hope to share my life with another man, I do not think he will put in an appearance in (*Continued on page 202*)

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CHILDLESSNESS

(Continued from page 200)

time for us to have a child together. And I am not about to join the small number of "single mothers by choice" who have been the objects of so much inflated recent publicity. From an adult's standpoint, it seems to me that parenthood is a difficult enough job for two people. From a child's point of view, there is a considerable difference between having two divorced parents and never having a father at all; adults who believe otherwise betray a remarkable lack of insight into the foundations of human identity.

For me, then, there will be no children without a miracle of near-biblical proportions. Many women who find themselves in my position at mid-life tend to attribute their childlessness solely to chance, but I cannot do this. A woman who deliberately puts off trying to have children until her middle or late thirties is betting that she will have a working marriage when she reaches her "ideal" age for becoming a mother. She is also betting that she (and her husband) will have no fertility problems when she tries to conceive. For women who have taken these calculated risks and lost, as I did, there is no single "right" way to come to terms with the reality of childlessness.

There is a wrong way, though—destroying the rest of one's life by refusing to accept what cannot be changed. I have one friend who has wrecked her marriage with a series of unsuccessful operations to correct a tubal blockage that four specialists have told her is irreparable. When Kate had her first operation at age thirty-eight, her husband and friends supported her even though there was only a 15 percent chance of success. Today, at age forty-five, she has had seven operations and is searching for a surgeon who will try again.

Kate and her husband are separated, and he refuses to return home until she accepts that she can't have children. "I can be happy without children," he told her, "but I can't be happy without a wife."

Childlessness has become a true obsession for Kate. She is unable to distinguish between doing everything possible to have a child and destroying herself by pursuing the impossible. I don't really understand this kind of obsession but I do understand the pervasive sadness reported by many childless women. Some of this sadness is socially induced; it flows from the comments and attitudes of others.

I am deeply resentful, for instance, when people learn that I am divorced and say, "You're lucky you don't have children." I don't feel lucky. I wish my husband and I had had a child. Even though our marriage didn't end wonderfully, the child would—I am certain—have been wonderful.

When my female journalism students ask if I have children, I don't feel resentful but I do feel defensive. They admire me, and they are looking for "role models." They want me to reassure them that a woman can "have it all," and my life can offer them no such assurance. As much as I would like a child today, I am not the least bit convinced that I could have written four books in the last twelve years if I were a mother. I can live without children, but I know I couldn't have lasted a month without writing.

Nevertheless, a mother my age might reasonably say,"You made the wrong choice, because I can still have a good career but you probably can't have kids."

But the pressure of the outside world does not begin to account for all of the sadness and emotional turmoil surrounding childlessness. I am not sure whether this pain is biological or cultural in origin (both, probably), but it is undeniably real. I, who once wanted to do everything, have been removed from—and removed myself from—one of the most fundamental human experiences.

The awareness of what I am missing has become intensely personal since my brother and his wife had a baby a year ago. I see the sheer joy my brother takes in his daughter, and I envy him. It makes me proud (I haven't gotten over being an older sister) to see what a good father he is. Proud of him, and sad for myself.

I still don't know whether I would have made different decisions if a crystal ball had told me my marriage would fail and it was now or never if I wanted a baby. I do know that those youthful decisions will affect me until I die and that a woman need not be obsessed with motherhood to experience the sorrow of childlessness. ▽

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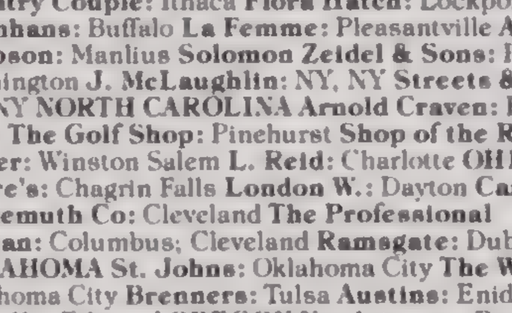

i personal view

...a stockbroker shares the lighter side of working out

I realized I was in trouble several months ago when my weight began to exceed my I.Q.—that may not be a problem for some people, but I think I'm very smart. Unfortunately, my weight gain coincided with my marriage to a former basketball player, a real college jock.

Life with an ectomorph is enough to destroy all your illusions of a just universe, but it was nothing compared to the shock I received two months later when I attended my high school reunion. It's a grim moment, a real Joycean epiphany, when you mistake your peers for an older generation. I obviously could no longer expect the sweet elasticity of youth to counteract my every sin, could no longer expect a week of eating grapes to atone for month-long binges. It was time to get serious about fitness.

I called the most expensive health club in town. As with some other things in life, I thought fat could be "bought off." A young man set up an "evaluation" and, as part of a two-for-one deal, urged me to bring my husband. Better, I thought, fitness at a bargain.

I was not prepared for my husband's enthusiasm. He'd be delighted to be tested, at my side, he said. What else was marriage for?

And so we found ourselves heading for the immersion tank, which would reveal, we were told, our body-fat/lean-weight ratio. I was not sure I really wanted to know. Like the body counts of war, some numbers, it seems, are best left to estimation.

We were lowered into the tank. My husband Paul arrogantly sank straight to the bottom; I struggled to follow—expelling all the air I could to help me sink and trying a pathetic "anti-stroke." The fitness pro lifted Paul from the tank, euphoric over his muscle density. I, more fat than muscle, bobbed to the surface.

I plotted revenge in the locker room while I struggled into my new Spandex leotard, a purchase I considered well worth the cost. It had the ability to constrict female bodies into the shape of Ionic columns, varying in circumference but never in form, so I could stand beside the other women looking relatively guiltless.

The woman dressing beside me volunteered she was there for her mind. (Something about these facilities provokes women to divulge to strangers what they wouldn't confide to closest friends; each demands to know what others are "in" for.) I tell her I'm here for my fat and let her in on my weight-I.Q. ratio problem. Her sweetly shell-shocked face never changes. But why should it? I think to myself: If her weight matched her I.Q., she'd be anorexic.

Flexibility tests were next; and, to inspire us, the pro did a split. In junior high, I could manage a fair stretch; now it was—literally—a wrenching experience. The pro told me to get my chest to the floor—a feat, unfortunately, I now only can do while lying on my stomach.

It was in strength-testing, though, that I realized the need to become adult about fitness. Each body part was isolated and tested, right down to my inner thighs. For that test, legs were strapped into weights designed to open thighs to a ninety-degree angle. My job: to stop the pull and keep my legs together. Incentive to succeed is strong; should you ever lose control of the machine, you feel as if your knees will go full circle and meet behind your back—although you tell yourself that under the pro's expert guidance *that* just isn't possible. To my happy surprise, I managed to resist the weight and be pronounced in the twenty-ninth percentile.

The aerobics testing—in a room of mirrors—is deliberately last. There, I discover that you look much thinner, if a little cyclopic, when you dance in the mirror's "seam." We make it through the first twenty minutes; the instructor announces it was only the *warm-up*.

My husband and I were exhausted and contrite by the time we were led to the whirlpool. We were ready to sign anything, *anything* that would bring us back our youth and our breath. The pro waved our test results before us and tactfully said we had room to improve.

"Do you know what sweating is?" he asked.

"Sweat," I said, "is the body's way of crying." He was so appalled that he docked me two percentile points for attitude, leading me to conclude that the physically fit have no sense of humor.

We're regulars now; three times a week, my husband and I struggle toward physical mediocrity. I can press the arch of my foot to my forehead; and, during aerobics, I only stop twice "to tie my shoes." I have long since replaced my constricting Spandex leotard with a T-shirt. "Performance Counts," it says; and who am I to argue?—KIM WRIGHT WILEY

Sketch by Merle Nacht

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Alone at the Top?

WHAT WORK AND LOVE HAVE IN COMMON—CHEMICAL BONDS

BY PATRICIA O'TOOLE

Until recently, I rejected the idea that good chemistry is essential to good business relationships. Convinced that competence would always beat out chemistry, I listened impatiently whenever women blamed work problems on bad chemistry—on the volatile mixtures of people who seem to bring out the worst in each other. Unsophisticated nonsense, I thought. One more facile copout, like blaming failure on not having a mentor or never having played team sports.

But my certainty suffered some major injuries in the last year, starting with the experience of a friend who took a new job. One of the smartest people I know, she is also indefatigable, resourceful, and unfailingly good-natured—a great catch for any employer. Everything was fine until her boss, nearing retirement, handed his scepter to a crown prince. From his first day on the job, the prince used his power to sabotage this able, well-liked executive. The harder she tried, the nastier he made it. If she showed her usual initiative—in going after new business or getting cooperation from other departments, for example—he accused her of empire building. If she stayed close to home, he railed against her narrow vision.

While these events unfolded, I was researching a book on hiring and firing at the top. Despite my convictions about the primacy of competence, the deeper I looked, the clearer it became that the mighty are felled by bad chemistry as often as they are by incompetence. At the top, competence is assumed—but it's only part of the story. The way an executive "fits in the cultural environment of a company and with the board and with other officers is extremely important," says executive recruiter Howard Bratches of Thorndike Deland Associates. And when the chemistry is wrong, no amount of competence will set it right. Consider the case of Lee Iacocca, fired from his job as president of Ford. Henry Ford II, the man wielding the hatchet, explained his action this way: "Let's just say I don't like you."

VOGUE, March, 1984

Or the case of Jane Cahill Pfeiffer, forced to resign after only twenty-two months as chairman of NBC. An ex-IBMer who had also spent six months studying to be a nun, she was out of place in the rough and tumble of television. Again and again, her high-mindedness collided with network executives' less lofty ideas about how to get NBC out of last place in the Nielsen ratings. If she made a speech about NBC's commitment to quality, her critics in the company snickered. They said that she had NBC mixed up with PBS and that she didn't know anything about commercial broadcasting. But when word got around that she was taking scripts home to read (probably in an attempt to learn more about commercial broadcasting), her critics accused her of trying to interfere with programming decisions. "Attila the Nun," they called her. In short, Pfeiffer couldn't win because the chemistry was all wrong.

William Paley, the founder of CBS, derailed a string of presidents for reasons that can only be described as chemical. The first president, Frank Stanton, was by Paley's own admission a fine executive. Even more important to Paley, Stanton was an eloquent spokesman on broadcasting's role in a free society. "And yet," Paley wrote in his autobiography, "a strong personal friendship never developed between us. . . . In fact, as the years went on, we seemed to grow further and further apart." Arthur Taylor, the next to be derailed, was fired in spite of the fact that he had doubled CBS earnings in only four years. Asked why Taylor had been fired, a CBS executive explained, "Just a case of bad chemistry." The blow-up between Paley and Taylor's successor, John Backe, did involve a genuine business conflict (over CBS's role in cable television). But not even Paley thought that was the real problem. When asked what went wrong, he said simply that he thought Backe had "changed"—like some liquid left unstoppered on a laboratory bench.

Despite the abundance of such stories in business, a widely accepted formula for choosing corporate presidents totally ignores the issue of chemistry. According to this theory, the best president won't be a clone of the chairman but someone who adds something different—brings yang to the yin in other words. But the truth is that yins generally like yins better than they like yangs. In fact, most yins resent yangs (and vice versa) because they remind them of their incompleteness. In business, opposites do not attract. They explode.

Disconcerting, this chemistry lesson, but it belonged in my book whether I liked it or not. I was just glad I didn't have to live that way. Not dependent on a job, I had the luxury of conducting most business at arm's length, and relationships rarely burst into flames when you deal with people once a week by phone. Lucky exceptional me, I told myself: business is business and personalities don't matter.

Or so I thought until I made a business agreement with someone I disliked. "So what?" I told myself before we got involved. "We're both grown-ups. As long as we stick to business, everything will be fine." It wasn't. His style wasn't mine, mine wasn't his. In our dealings with other people, I found him belligerent; he thought I was a pushover. I was uncomfortable with his secretive, conspiratorial turn of mind; he considered my candor naïve. Now, because of a contract we signed, I'm having to pay—real money—to get out of a situation I never should have gotten into.

When I described my situation to an older executive, she was kind enough to phrase her reproof as a rhetorical question: "Business is *never* just business, is it?"

No, it isn't. And the more significant a business relationship is, the more critical good chemistry becomes. It's one thing to loathe a surly mailboy, quite another to feel permanently out of sync with peers and people on the rungs just above and below you.

When chemistry is good, careers can soar and relationships can survive disagreements, disappointments, even disaster. A young manager tells of offering to resign after she made an expensive mistake. Her boss, who still believed in her, refused the offer. With his show of support, she bounced back and led her department to a record performance.

When Henry Ford II fired Lee Iacocca, his explanation was: "Let's just say I don't like you"

But bad chemistry can shatter self-confidence, and distort judgment to the point that you blame career problems on yourself instead of on an impossible relationship. When a work situation sets off one adverse chemical reaction after another, leaving the job may be the only way to keep the toxins from contaminating your life. ▽

Patricia O'Toole *is the author of "Corporate Messiah: The Hiring and Firing of Million-Dollar Managers," to be published by William Morrow.*

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coming up...

The refreshing new looks —good news—on the way for spring and summer

Great news for spring and summer '84: hair that requires less maintenance than ever. It starts with a good cut geared to individual body and facial proportions and hair characteristics, it's still on the short side but now relying less on gels and lotions save for special occasions. The biggest change: "texturizing" hair. It's what Louis Alonzo for the Pipino-Buccheri Salon, NYC, did in the cut/style you see *above* and on page 485: "By snipping out individual hairs with my scissors, I lessened the weight and created a hairstyle that can be manipulated more easily into different shapes." It's an approach hairdressers everywhere are trying—to add fullness and movement, to deliver the kind of styles that look attractive and do the most with the least amount of effort, which is just what everybody wants for warmer weather—anytime!

SECRETS FROM THE EXPERTS

From the men who know hair best: some new approaches and "insider's" tips that work. First: lemon highlights, devised by Kenneth Garcia, colorist at New York's Vartali Salon—strands of hair are doused with lemon juice, wrapped in foil, heated with a lamp. Because it's a gentle way to lighten hair, it's the safest way for pregnant women. (Note: Timing is tricky, so rely on the services of a professional colorist.) Another neat trick: the perfume rinse, from Louis of Louis-Guy D', New York: five or six drops of perfume in a cup of hot water, rinsed through hair that's had a permanent after every shampoo, left in the hair without rinsing again, to remove completely previously "permanent" perm odor in a couple of weeks.

A closer look at hair in this issue, at the new looks for spring, *right* and on page 496: the short cut, with the bluntness and movement you'll be seeing a lot of. Odila for Bruno Dessange says she "started with a cut that's a basic square, shorter in back." Then she ran her hands through the hair with a little styling gel for shine, to hold the shape. It's that simple.

Modern style: a short, "texturized" cut . . .

A short look, *below* and on page 483, with a lot of volume, from Howard Fugler who lifted the hair with his fingers, held it with a bit of styling lotion. With styles this simple: the condition of the hair stands out. To keep it healthy: Elizabeth Arden's Especially Effective Hair Conditioner.

Another area of change, of good news: "hidden enhancers"—processes and products that work unseen to deliver a very natural difference. Perfect examples: a new approach to highlighting and permanenting, at Los Angeles' Rumors Salon—the color or the curl worked at the base of the hair, underneath top layers for hidden bulk and volume . . . the hidden support, when needed, of a styling lotion. A new one to try: Free Hold Styling Mousse by L'Oréal . . . and a boost, exclusively for permed hair: Lamaur's Perma Soft, a shampoo and a conditioner that minimize dryness, maximize curl.

Left and on page 428: From Enzo Angileri of Cloutier, Los Angeles, short hair with a temporary variation—the front brought forward seductively over one eye—one of the easiest differences this kind of cut allows.

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DELAWARE Sears, John Wanamaker
WASHINGTON, D.C. Garfinckel's, Sears, Woodward & Lothrop
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IOWA Armstrong's, Sears, Venture, Younkers
KANSAS Harzfeld's, Macy's, Sears, Venture
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MISSOURI Famous-Barr, Harzfeld's, Macy's, Sears, Venture
NEBRASKA Ben Simon, Sears, Younkers
NEVADA Broadway Southwest, Diamond's, Sahara Hotel, Sears
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Horoscope

By Maria Elise Crummere **March**

GUY BILLOUT

Your Pisces profile: Those born under the sign of the fish glide through the murkiest waters with perfect aplomb. Boundless good nature is the key to their charm. Dreamy and imaginative, they look at the world with starry eyes—yet manage to see a great deal more than one might wish. Despite their languor, which can make them seem unresponsive, Pisceans always find the energy to defend and comfort friends.

Pisces FEBRUARY 19-MARCH 20

With your ruler, moody Neptune, in the conservative sign of Capricorn, your days of indecision disappear. No more dallying—now is the time to know what you want and plot to get it. New ideas and powerful support are offered in unexpected areas. On the 16th, make a promise to a near-and-dear. The last week of the month new partners require help you can well afford to give.

Aries
MARCH 21–APRIL 19

This month gives the Ram full reign: Your aggressive ruler, Mars, coupled with the zealous drive of Scorpio compels you to take charge of all situations. On the 10th and the 14th, you meet serious challenges, which may cause emotional distress. Don't let your impulsive nature get the best of you, and your caution will be rewarded on the 17th. The last three days of the month are yours—use them to fulfill a special desire.

Cancer
JUNE 22–JULY 22

Your Sun's rest in the tranquil waters of Pisces soothes your stormy nature for the first twenty days of the month. Complete all business transactions by the 14th, when a stranger decides to stir up a little controversy. On the 20th, the world seems to be united against you—back down gracefully. Follow your impulses on the last day of the month and you will be especially pleased with the results.

Taurus
APRIL 20–MAY 20

At particularly trying moments this month, you'll want to remember that Freud was a Taurus. It may not help you to figure out what's going on, but it is a comfort to be in such illustrious company. Your ruler, Venus, is in Aquarius, a notoriously wacky combination. Your patience will be sorely abused, but don't despair: by the end of the month fresh ideas flourish.

Leo
JULY 23–AUGUST 22

With the Sun, your ruler, in the water sign of Pisces, much of your dynamic splendor is dimmed until the 21st. Make the most of this quiet period to shore up your energy and work on career plans. On the 16th, an unexpected social event upsets the tranquil pattern you have set for yourself. Bide time until the 23rd, when the dust settles and you're back on course.

Gemini
MAY 21–JUNE 21

The beginning of the month finds you bogged down with petty details; but, on the 8th, rollicking Jupiter, your opposition partner, bedazzles you with a sudden bolt of love. From the 12th to the 15th, business associates propel you toward greater successes; be prepared to make snap decisions. On the 20th, your usually keen judgment goes haywire. Don't panic: Gemini's luck never leaves for long. By the end of the month you're back on top.

Virgo
AUGUST 23–SEPTEMBER 22

The Virgo itch to set things right goes unheeded this month. Mercury, your ruler, is in the opposition sign of Pisces; and associates seem to hold the reins, keeping capable Virgo at their mercy. On the 20th, you are finally allowed to have your say, but hold off—the result will be better if you wait until the 21st. From the 22nd to the 24th, you have a chance to take charge. On the 27th, a past passion reemerges; treasure the interlude. *(Continued on page 240)*

HOROSCOPE

(Continued from page 239)

Libra

SEPTEMBER 23–OCTOBER 23

With your ruler in Aquarius, your social life swings to new heights. Use this popularity to advantage right from the first invitation. Fulfilling a nagging obligation on the 4th frees you to charm, cajole, and flirt the month away. Spend the 23rd with someone special who will offer you an intriguing proposal on the 27th. This is truly a month to revel in!

Scorpio

OCTOBER 24–NOVEMBER 22

Your time is monopolized by responsibilities, duties, burdens to bear until the 6th. Scorpio's no-nonsense approach pays off on the 9th—your best day to demand anything your heart desires. Think twice about a favor asked of you on the 22nd; it may require more than you bargained for. March ends on a festive note with a surprise celebration on the 31st.

Sagittarius

NOVEMBER 23–DECEMBER 21

You'll be seeing dollar signs all month! Lucky Jupiter, your ruler, is in retrograde this month so speculate, take chances, initiate new contracts—the green you'll be showered with has nothing to do with Saint Patrick's Day! After this lucrative period ends on the 30th, Uranus moves into your sign, promising new impetus, improved attitudes, welcome changes in your life.

Capricorn

DECEMBER 22–JANUARY 20

As quicksilver Mercury moves into Pisces from the 1st to the 14th, you slough off the inertia that has plagued you since the beginning of the year. Now you are able to make demands and air your views. Push to get what you want; otherwise, you'll be left on the sidelines. You finally achieve long-lasting benefits to your career on the 27th. Relax and bask in your victory.

Aquarius

JANUARY 21–FEBRUARY 18

Reliable Saturn in Scorpio this month curbs your ruler Uranus' offbeat tendencies, guaranteeing stability. During the first fourteen days, expect huge windfalls and surprising gains. You're in the limelight—always a delight to Aquarians. On the 16th, communications go awry. Don't let your pace falter. On the 21st and 22nd, you receive news that affirms the good fortune reaped at the onset of the month. Curb your enthusiasm though; and on the 25th, steer clear of business finaglings that could undo previous rewards and advances.

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Your Well-Being

By Barbara Lang Stern

The elements of courage: can you turn your values into actions?

Courage, according to Aristotle, is the mean between cowardice and foolhardiness. Courage implies a purpose or belief, a choice, and an action carried out in support of values—despite known risks. Courage in its fullest meaning is a noble concept connected with broad social and moral values; more modestly, it is a personal quality exercised when we overcome timidity or fear. "Courage is what it takes me to get out of bed in the morning," said one woman of her awakening feelings of entitlement.

What we would *like* is a source of courage we can tap, replenish, stockpile! What we *have* is more like an ongoing process we can in some ways influence and nurture.

"I'm not willing to say there's any one element of courage, because it may be that a complex configuration of forces determines which way a person will go in a given situation," says Stanley Milgram, Ph.D., distinguished professor of psychology at the Graduate Center of the City University of New York. "The man who jumps onto the subway tracks to make a daring rescue later wonders why he did it. Given a few more seconds for reflection, he might not have taken the chance. He might or might not later have the courage to resist political oppression, or speak up for an unpopular cause. In most situations, invisible forces regulate, control, constrain our behavior."

Some of these forces, which can *erode* the courage of our convictions, were demonstrated in experiments Professor Milgram conducted while at Yale University. Volunteers, supposedly helping to investigate the effects of punishment on learning, were told to administer electric shocks of increasing intensity to "learners" each time they failed. The shocks were simulated; the "learners" were researchers. Although many "subjects" showed great stress and protested, a substantial majority continued to the last shock of 450 volts. "Time and again . . . people disvalued what they were doing but could not muster the inner resources to translate their values into action," wrote Professor Milgram in *Obedience to Authority: An Experimental View* (Harper Colophon). The courage of their convictions faltered partly because it is so difficult, especially without support, to break etiquette and oppose authority.

Solitary courage is hardest; fortunately the encouragement of others often is available. Imagining yourself as a role model for a follower or your child may strengthen you. Enlightenment may be a first step: "Whenever you feel you're not asserting values that are important to you, it probably will help if you uncover the conflicting forces, or situational etiquette, creating your ambivalence. You might then view your dilemma in broader philosophic terms and decide which considerations should be given priority."

"Acts of physical courage generally stem from a sense of relatedness to someone you love or to the general population," says Martin Symonds, M.D., psychiatrist and director of psychological services for the New York City Police Department. "Many people will be protective of those in their charge. A police officer is relating to the community and committed to serving others in a knowledgeable way, so he or she takes danger as one given of the work."

But what about fear of getting hurt? "All of us are imbued with feelings of fragility, which can be more or less realistic," continues Dr. Symonds. "A lot of women have been taught early in life to be careful, not to play rough, not to get hurt. But most people we [the police department] draw are from the working class, where necessity may require dealing with unpleasant situations. If you've had to step over a drug addict to go to school, you don't feel that fragile.

"Some people expect too much of themselves because they don't know the difference between taking a risk and a chance," says Dr. Symonds. "When I select people for the bomb squad, I want ones who have the courage to take a considered risk, but I do not select people who are brave and take chances, which is like gambling."

Dr. Symonds suggests that to be courageous, physically *or* otherwise, "you must first respect your fear; then begin to go step by step into the elements of danger." Get information about the risk you want to take; learn how others have handled the same problem; try your courage under the direction of a teacher or leader you can trust. ▽

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Health

New stick-on wound treatment...good reads for diabetics...hope for healthier bones...birth control of the future?

By Melva Weber

CONTRACEPTION BY THE MONTH

Once-a-month fertility control, a contraceptive goal for about twenty years, has never been fully achieved; but, research scientists in Kalamazoo, Michigan, now believe they have a key to effective, early post-conception interruption of fertility.

In tests with rhesus monkeys (whose reproductive system is similar to that of humans), researchers established that progesterone, the hormone essential for maintaining pregnancy, first is supplied by the ovary through the corpus luteum, a temporary body. However, at about day twenty-eight in the monkey's cycle, progesterone secretion begins to be taken over by the placenta, another temporary organ inside the uterus that becomes the lifeline of the fetus.

In women, the switch takes place somewhat later, at six to eight weeks of pregnancy. This shift, called the luteal-placental transition, suggested to scientists that a combination of prostaglandins—one acting in the ovary, one acting in the uterus —would be effective in interrupting early pregnancy. The resulting study of two prostaglandins, PGF and PGE, showed the combination dosage was effective. Pregnancy was terminated in fifteen out of fifteen monkeys.

In earlier tests, using a single prostaglandin gave low effectiveness rates.

The combination approach appears to offer high efficacy, lower total drug doses, and no side effects.

In the basic studies using prostaglandin combinations, the drug was given by injection into muscles. In a report in *Science* magazine by John W. Wilks, fertility research, Upjohn Company, studies to develop an oral dosage form are proceeding.

AIRPROOF BANDAGE: SPEEDY HEALING

You may have grown up with the time-honored belief that a wound must "breathe" in order to heal; but William H. Eaglstein, M.D., professor of dermatology at the University of Pittsburgh School of Medicine, one of the clinical investigators who tested healing rates with a new airtight hydrocolloid dressing disagrees. Instead, atmospheric oxygen appears to be unimportant in the healing of normal superficial wounds. "It is possible," said Dr. Eaglstein, "that normal wounds get ample oxygen from the blood."

The new hydrocolloid adhesive dressings exclude air and moisture from the outside, while taking up any moisture or fluid oozing from injured tissues beneath the dressing. The gel-like material adheres firmly to normal skin around the margin of a wound, but does not stick to the wound tissue. The hydrocolloid particles in the dressing attract and use moisture, forming a soft gel over damaged tissue and speeding the healing.

The new dressings have marketing approval from the Food and Drug Administration for use both on superficial wounds and chronic open wounds, such as pressure sores and leg ulcers. It's estimated that in the United States today there are more than three million patients with these chronic wounds. Manufacturers of the hydrocolloid dressings advise using them only in consultation with a medical professional.

BOOST FOR BONES

A long-term study of aging Hawaiian men of Japanese ancestry may be important to the prevention of broken bones in women.

At Kuakini Medical Center in Honolulu, Richard D. Wasnich, M.D., and his research colleagues examined 1368 men who were taking part in a heart-disease research program and averaged sixty-eight years in age. Part of the group had high blood pressure and were taking thiazide diuretics; others had high blood pressure but were not taking the drug; still others did not have high blood pressure at all.

The team measured the bone-mineral content of forearm and heel bones, and examined for signs of spinal crush fractures. Result? Subjects who regularly took thiazide diuretics had better bone health.

Earlier research had noted that thiazides appear to prevent bone loss, but one such study concluded that the improved calcium balance was temporary. This discrepancy with the Hawaii findings, Dr. Wasnich says in *The New England Journal of Medicine*, may result from the earlier study's use of smaller doses, shorter treatment.

More research is under way. Analysis of female subjects is in progress. Dosages, long-term effects, identifying patients who could benefit from treatment: all are subjects to be studied.

DENTAL CAUTION FOR SWIMMERS

A potential environmental threat to competitive swimmers, says a report from the Centers for Disease Control, Atlanta, is gas-chlorinated swimming-pool water. Last year, a Charlottesville, Virginia, dentist reported that two women patients had front teeth with eroded enamel, apparently caused by exposure to acid. Both were competitive swimmers who trained regularly at the same private club pool. A check of club members found that many frequent users of the pool had similar tooth erosion. Further probing revealed that the water was highly acidic, had corroded metal fixtures, etched out concrete.

The CDC notes that large pools are sometimes chlorinated with chlorine gas, which causes pool water to become acid. The condition can be corrected by neutralizing with soda ash. Pool managers should test water regularly both for free chlorine and for acidity/alkalinity. A measurement of pH 7.2 to 7.8—on the alkaline side—is recommended.

DIABETES UPDATE

The American Diabetes Association has launched a free quarterly newsletter for people with diabetes, "Diabetes '84," bringing news and practical help on diet, exercise, medicine, testing and other considerations involved in a healthy and happy life for the more than three hundred thousand Americans who have the disease.

Editor-in-chief of the journal is Arthur Krosnick, M.D., clinical associate professor at Rutgers University Medical School, New Jersey. Readers will get medical news and information, background on the disease and how it behaves, and practical advice on daily management of the condition. For example, because diabetics have special concerns when they come down with a common illness like a cold, flu, or minor stomach upset, a recent issue of the newsletter provides a "Sick-Day Guide," a checklist of directions on taking medicine, eating well and safely, tests, and other precautions to keep a minor illness from becoming severe. To put your name on the mailing list, write: Diabetes '84, American Diabetes Association, 2 Park Avenue, New York, New York 10016.

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Brad Berman

Brief Encounters

A FEW WORDS' WORTH FROM SOME SIGNIFICANT BOOKS OF THE MONTH

Enthusiasms *by Bernard Levin (Crown)*

. . . True friendship is surely inseparable from maturity, for true friendship is a union of two fully-formed personalities, and of the deepest and most inward part of those personalities, too, and the child's unawakened heart, unrealized self, cannot rise to such occasions. I have found that those who make their friends in infancy and cleave to them thereafter are commonly those who are also apt to dwell in their schooldays as the time of their greatest happiness, an even surer clue to emotional immaturity.

Or so I say, but it is probably all a rationalization, a salve for the remembered pain of childhood friendlessness. Certainly there were boys I would have called friends. There was a neighbour's son, of my own age, with whom I played when very young, but I cannot remember any shared adventures, worlds of childish fantasy constructed together, joint conclusions about the world and grown-ups, blood-brotherhood sworn or futures planned, and some such union of mind or purpose must be involved in even the least mature friendship. At school there was no one to whom I felt really close; I had no homosexual phase, and the nearest I ever got to friendship was through shared interests such as chess, which a group of us played incessantly, and, later—I now find myself amazed to write the word—bridge.

The bridge club had its headquarters in the air-raid shelters, its sessions during the Alert. Beneath the school ran a tunnel, which had previously been used only in wet weather, to enable the boys to get from their Houses to classroom, dining-hall or chapel. At the outbreak of war, which is when I went away to school, it was divided at intervals by sandbags, each section being big enough to hold a House of some fifty boys, together with staff. For a long time, before it was decided that the Luftwaffe had no designs upon the school (though its staring red brick must have been visible from Berlin, never mind from the sky above), everyone trooped down to the shelter as soon as the sirens sounded; moreover, at first no arrangements for study or lessons were made, and even when they were they were largely informal, undemanding and laxly supervised. We discovered bridge.

Automatic Vaudeville: Essays on Star Turns *by John Lahr (Knopf). Here, from his essay on Woody Allen:*

Where the old-timers reflected myths of hope, Allen reflects a myth of defeat. A sense of elegant dread has replaced hilarious excess. ("It's impossible to experience one's own death, and still carry a tune," Allen writes in *Getting Even.*) His humor is about emotional paralysis. It was the right subject for uneasy times when Allen first came on the scene in the mid-sixties. A conventional society wanted the titillation of the unconventional. Lenny Bruce found vulgarity; Mort Sahl found politics; and Allen—best exemplifying his narcissistic era—found himself. Allen's losing battles with his psyche substitute the shrug for the pratfall. "How is it possible," he asks, "to find meaning in a finite world given my waist and shirt size?"

"Early in life I was visited by the bluebird of anxiety." Allen is a veteran of over two decades of psychoanalysis, his introspection reflects a society that now looks on behavior not as a mystery but as a system of motives and explanations. The old-timers were not in the habit of analysis: they concentrated on mayhem and left the meanings to others. "I never realized that I was doing anything but trying to make people laugh when I threw my custard pies and took my pratfalls," said Buster Keaton. The old-guard clowns promoted their fear as playfulness; Allen promotes it as exposition. Both were obsessed, the old-timers with their product and Allen with the added burden of his problems. The difference reflects a change in the society that made the clown and the audience that applauds him. The charm of action has been replaced by the charm of agony.

In Banks We Trust, *a book about bankers and their close associates: the CIA, the Mafia, drug traders, dictators, politicians, and the Vatican, by Penny Lernoux (Anchor Press/Doubleday)*

In the spring of 1983, when Congress was debating the Reagan administration's request for an $8.4 billion contribution to the IMF amidst daily reports of new banking excesses, history's pendulum swung again, hitting the bankers with the double whammy of more competition and broader disclosures. The failure of forty-two banks in 1982—the most since 1940—had been bad enough, but when congressmen learned that the country's nine largest banks had 112.5 percent of their combined capital on loan to just three countries (Mexico, Brazil, and Argentina) they were outraged. "You want assistance? Fine," Fernand J. St. Germain, the House Banking Committee chairman, warned bankers, "but, by cracky, you are going to have to mend your ways." ▽

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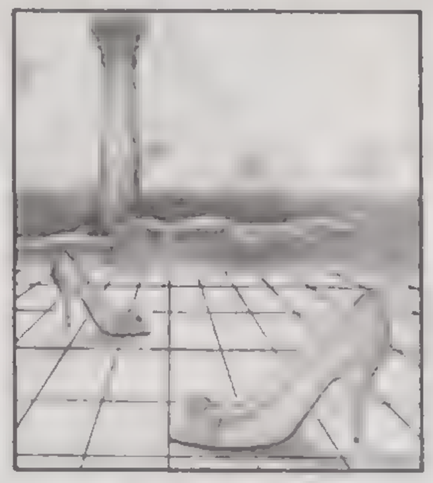

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Meals and Migraine

SOME MIGRAINES MAY BE TRIGGERED BY CERTAIN FOODS—A NUTRITIONIST HELPS TO TRACK DOWN POSSIBLE CULPRITS

BY JUDITH S. STERN, Sc.D.

Migraines are extremely painful headaches that may be accompanied by vertigo, nausea and vomiting, photophobia, and scintillating appearances of light. They occur more often in women than in men, and over 50 percent of sufferers have a family history of migraine. A number of factors can trigger migraines, including stress, fatigue, oral-contraceptive use, menstruation, and exposure to glaring light. But diet is estimated to play an important role in 5 to 25 percent of all migraine cases. In a recent issue of the *Journal of the American Dietetic Association,* J. E. Perkin, Ph.D., and J. Hartje, Ph.D., of the University of North Florida, reviewed the diet-migraine connection.

To appreciate the role that foods may play in precipitating a migraine attack, it is helpful to understand the physiology of migraines. The involuntary or sympathetic nervous system helps to control such bodily functions as heart rate and muscle contractions. When the sympathetic nervous system is maximally stimulated, there is a rapid constriction of the carotid arteries (the blood vessels supplying the brain). The body's normal response is to release a class of chemical known as neurokinens, which cause a rapid dilation of the carotid arteries. Migraine sufferers experience over dilation, and headaches result.

Food acts in a number of ways to produce migraines. Some foods contain substances that are vasoactive. Others set up an allergic reaction in which the body releases the chemical histamine into the blood where it then causes vasodilation. The pattern of eating can be important—both fasting and hypoglycemia (low blood sugar) can precipitate a migraine attack. Foods reported to cause allergic reactions that lead to migraines include wheat, citrus fruits, chocolate, milk, grapes, nuts, beef, pork, corn, sugar, legumes, yeast, pineapple, coconut, tea, coffee, cola drinks.

To start to discover if your diet contributes to migraines, keep a record of the time and types of food you eat, the supplements you take, as well as the onset and duration of migraine attacks. Specific foods can cause migraine from thirty minutes to twelve hours after they are eaten. Once a specific food(s) is associated with migraines, eliminate it from your diet for at least two weeks. Continue to keep a daily diary. If at the end of the two-week period, the severity and duration of your headaches decrease, add the food(s) back to your diet one at a time for another two weeks. If the headaches return, you have established a diet-migraine connection. For people sensitive to several foods, two neurologists, N.H. Raskin, M.D., and O. Appenzeller, M.D., Ph.D., have developed a very restrictive diet that you can try for two weeks. The diet contains distilled water, lettuce, cauliflower, carrots, potatoes (boiled or baked), cottage cheese, chicken, corn and olive oils, and distilled white vinegar. If, after two weeks on this diet, your headaches decrease, add a different food back to your diet each week. This procedure is best done with the help of a dietitian or a physician. Listed below are some substances/foods that have been linked to migraines:

Alcohol may contain specific chemicals, such as tyramine, that are vasoactive. Alcohol itself is a vasodilator. In one study, alcohol precipitated headaches in one out of four migraine patients.

Caffeine taken routinely in large amounts (six or more cups of brewed coffee a day) is addictive. When caffeine is withdrawn, migraines may occur ten to twelve hours later.

Monosodium Glutamate is added to foods (especially Chinese food) as a flavor enhancer. People sensitive to MSG may experience tingling, flushing, and pulsing in their heads within twenty minutes of eating it.

Nitrites and **Sodium** have been found to cause migraine in limited studies.

Tyramine and Phenylethylamine. Tyramine, found in aged cheeses, sour cream, pickled herring, and some red wines, acts on monoamine oxidase (MAO), an enzyme in our bodies thought to serve as a barrier to vasoactive compounds in our foods. In some migraine sufferers, MAO activity is lower than normal. Phenylethylamine, in chocolate, some wines, also acts on MAO.

Vitamin A. The Recommended Dietary Allowance for adult women for vitamin A is 4000 I.U.. Daily supplements of 5 to 10 times this amount have been associated with severe headaches in some individuals.

It is important to note that sensitivity to foods varies from person to person, and it is unlikely that all substances listed will cause migraines in all migraine sufferers. ▽

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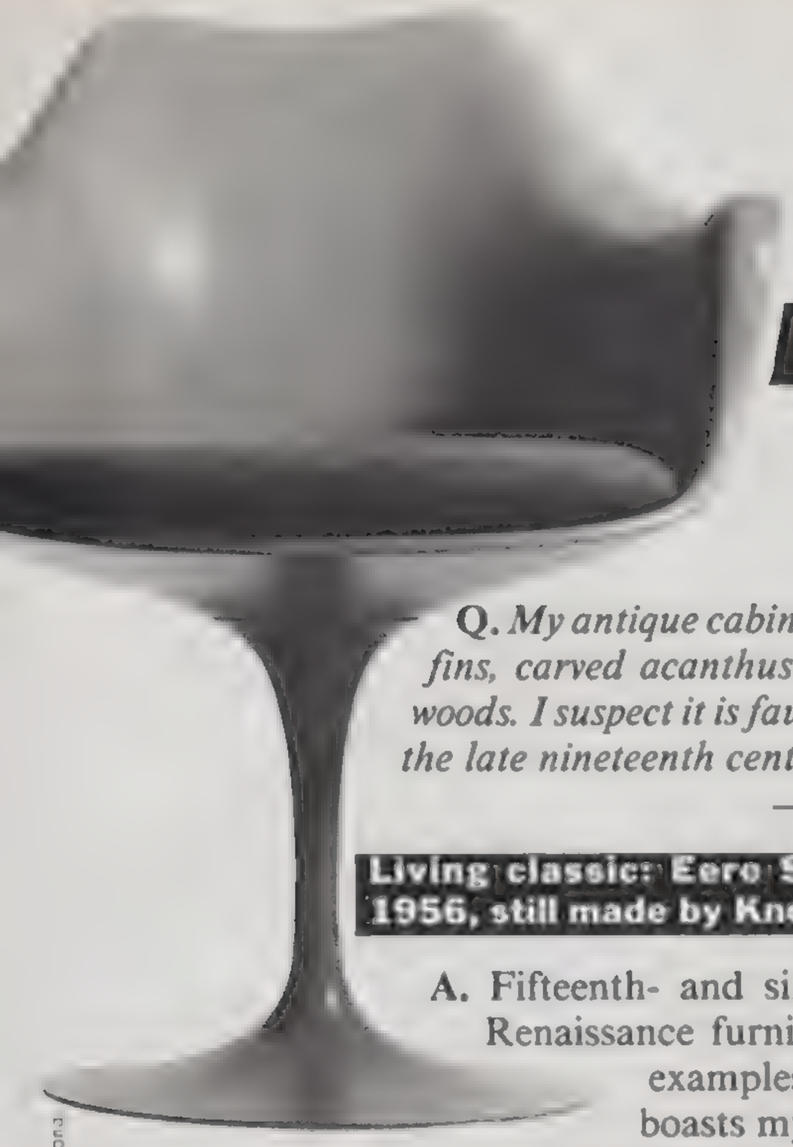
By Jeffrey Hogrefe



Knoll International

Living classic: Eero Saarinen tulip chair, 1956, still made by Knoll International

Q. *My antique cabinet is decorated with griffins, carved acanthus leaves, in multicolored woods. I suspect it is faux Renaissance, made in the late nineteenth century. How can I tell?*

—N.E.P., Rochester, NY

A. Fifteenth- and sixteenth-century Italian Renaissance furniture, one of the oldest examples of excellent cabinetry, boasts mythological carvings (as does yours), griffins, *putti,* and such Roman influences as acanthus leaves—but so does much Renaissance-revival furniture, made during the 1870s and 1880s. And unfortunately, most examples found today, particularly on this side of the Atlantic, were made during the revival period.

True Italian Renaissance cabinetry has a strength, power, and immediacy that makes it readily distinguishable from subsequent attempts at reviving the style. Made from walnut, it is burnished with a rich four-hundred-year-old patina, and its carvings practically jump out from their backgrounds. The later versions, says one expert, have a shinier patina, less distinct carvings, and an overworked fussiness.

Italian Renaissance cabinets were as expensive as almost any work of art at the turn of the century, filling the collections of American magnates—J. Pierpont Morgan, Henry Clay Frick. Later, as these pieces fell from favor during the Depression, they were relegated to the museum collections these barons helped form—The Metropolitan Museum of Art, The Frick Collection, and the Morgan Library, all in New York City; the Philadelphia Museum of Art—where they still can be viewed today.

The news is that some interest in Renaissance furniture has been rekindled recently by avant-garde architects, and designers, such as John Saladino, who are pitting these massive cabinets against sleek and spare interiors.

Renaissance masterpiece: Florentine wedding chest of elaborately carved walnut and gilt

Q. *I have a set of chairs and a table, all white plastic and metal, on gracefully curved pedestals. They were designed by Eero Saarinen for Knoll in the 'sixties. Are they valuable?*

—T.W., Kent, CT

A. One of the most exciting, adventurous, and elegant postwar architects, Eero Saarinen designed a number of great modern buildings (most notably the TWA terminal at JFK International Airport in New York City) and furnishings—a line of plastic and metal pedestal chairs and tables (like yours) that have been dubbed the "tulip" series, because they resemble severely stylized tulips.

Like his colleague Charles Eames, Saarinen took the tempo of Modernism, originated in the Bauhaus in the 'twenties, to the extreme, forcing plastic and metal into severe and elongated shapes that have become symbols of futuristic design.

Unfortunately, because these chairs are still being manufactured by Knoll International (they retail for about $485 each), there is not yet a collector's market for them. Some of Saarinen's other early designs, however, which are no longer produced—like the "grasshopper" chair—have sold for around $1000 at a few of the new galleries of postwar design in lower Manhattan.

Q. *I have a few miniature marble obelisks, the type made for a tabletop or mantelpiece. Can you tell me about their history and value?*

—D.J.P., New York City

A. An ancient form, popularized in the West during the eighteenth century and in the nineteenth century particularly by Napoleon (the most famous obelisk in the West rose from the Place de la Concorde to commemorate his victory in Egypt)—an obelisk is basically a tapering rectangular or square shaft of stone capped by a pyramid. It was widely copied and imitated, both in civic monuments and tabletop decorations, remaining popular through most of the nineteenth century.

L'Antiquaire

Like the Roman column, the broken pediment, recumbent lions, winged sphinxes, and other decorative devices taken from architecture, the obelisk is undergoing a heated revival of interest, with prices now climbing to $4000 and $5000 for pairs of the miniature variety (one and one half to two feet high). The market for these architectural devices seems limitless, say dealers and collectors.

Obelisks—and other architectural ornaments—can be found in London at Mallett and Sons (Davies Street), in New York City at Didier Aaron, Inc., and occasionally at auctions.

Note: If you are headed for Holland this month to see the opening of the tulips, you may want to stop by the largest antiques center there, also opening this month. The Rokin Art Center, at Rokin, #80 in Amsterdam, combines for the first time under one roof, in a renovated seventeenth-century church, a wide array of the finest Dutch art and antiques—from brilliant Vermeer drawings to finely worked eighteenth-century silver. Look too, for Chinese export ceramics and Japanese Imari ware—some of the best examples were made in Asia in the seventeenth century for the Dutch market.

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When in Doubt, Think Myrna Loy

FORGET THERAPY—THE WAY TO HANDLE STRESS IS TO PRETEND THAT YOU'RE A MOVIE STAR

BY CYNTHIA HEIMEL

Myrna Loy, photographed by Horst

Just for a gag, take this quiz:

1. There you are, being pulled along the floor of an incredibly posh drinking establishment by a small, strongly effusive wirehaired fox terrier. The dozens of wrapped Christmas presents that were once in your arms are now scattered in every direction. You finally come to rest, and happen to glance up. Your husband, dressed impeccably and holding a martini, is looking down at you, astonished. At this point, do you. . .

a. Burst into tears and demand to be taken home?

b. Grasp your husband around his ankles, pleading forgiveness and promising never to do it again?

c. Simulate an epileptic fit?

d. Pick yourself up, brush yourself off, and say, "Oh, so it's you! He's dragged me to every gin mill on the block."

One more, for luck:

2. Your husband is about to go off on a dangerous adventure. To make sure he doesn't leave you behind, you get into the taxi before he does. Your husband tells the cabbie to take you to Grant's Tomb, and the taxi speeds away with you inside. When your husband inquires later how you liked Grant's Tomb, you say. . .

a. "You are a filthy pig and I want a divorce immediately."

b. "I'll never get over what you've done to me."

c. "Please may I have a Valium?"

d. "It was lovely. I'm having a copy made for you."

If I know you, you're a smart cookie, and you answered "d" to both the above questions. As well you should. It's exactly what Myrna Loy would have done.

If you've ever seen *The Thin Man,* with Myrna Loy as Nora Charles, you recognize these scenes. But these are more than simply great moments in cinematic history; they are behavioral lessons on which one can base one's life. Forget est, forget years of grueling psychotherapy, forget taking off your clothes in the presence of other consenting adults and "sharing" your most excruciating childhood memories.

I sure have. Whenever I'm too crazy, too paranoiac, or too mentally feeble to deal with a situation, I pretend I'm Myrna Loy. It works.

You may think I'm bonkers, but consider: The Myrna Loy who appeared as Nora Charles in *The Thin Man* movies was a real pip. She was beautiful, she was witty, she was self-possessed, she was adventuresome, she wore great hats.

When Nora discovered that Nick had had six martinis to her paltry one, she told the barman to "bring me five more martinis, Bill, line 'em up right here." When Nick took her to her first jazz club, she was bemused for a moment, but before we knew it she was saying to some creep, "Oh, get lost, you off-beat rinky-dink, you're nowhere!" When Nick happened to ask her if she possessed a nice evening gown, she didn't blink or twiddle her fingers or pick her nose but said straightaway, "Yes, I've got a lulu. Why?"

This is all good stuff.

Movie stars have traditionally been used as role models; that's what they're there for. But so many of us pick silly ones to ape.

Myrna Loy as Nora Charles was a real pip. She was beautiful, she was witty, she was adventuresome, she wore great hats

Who can forget 1977, when every third woman in the world decided she was *exactly* like Diane Keaton in *Annie Hall*? Everywhere one went that year, one ran into hordes of females in baggy trousers and their boyfriends' ties, stuttering and saying "lah-di-dah, lah-di-dah." Most depressing. And who will ever get over that ghastly moment in history when otherwise sensible women decided to act just like Goldie Hawn in *Private Benjamin*? And now one cannot leave one's house without seeing women wearing artfully and expensively ripped sweatshirts and the sultry, vapid look of some person who I believe is named Jennifer Beals.

These modern movie stars will get you nowhere, role-model-wise. I can't think of one of them who has wit, moral integrity, and terrific outfits. One must stick with the old girls, who knew what was what.

You may instead, if you wish, emulate Lauren Bacall in *To Have and Have Not,* the movie where she asks, "You know how to whistle, don't you?" Or Katharine Hepburn in *The Philadelphia Story.* Or Rosalind Russell in *His Girl Friday.* Or Bette Davis in *All About Eve.* These are decent choices, although Kate and Bette have been done to death, and it's all too easy to tire of Bacall's monotone.

But I personally stick with Myrna. She's got the lightest touch. Who else could play poker with the boys in the baggage car and never remove her hat? Who else, when Nick was ogling a stacked heiress, could say, "The earrings are higher up," and leave it at that?

I'm not kidding, I really do this. Not, mind you, as a matter of course, since normally I have a perfectly fine personality of my own, and I firmly believe that one should, whenever possible, to one's own self be true. But there are times when I am completely boggled. I know for a fact that the minute I open my mouth, I'm going to turn into my mother, my grandmother, or my Aunt Selma. Which is appalling, since my family were all very big on a particularly noxious brand of sullen martyrdom.

Witness last summer. There I was, minding my own business, when my completely wonderful boyfriend turned horrible. He became furiously impatient with my fear of climbing a *(Continued on page 272)*

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MOYGASHEL

MYRNA LOY

(Continued from page 270)

(small) mountain in the dark and left me alone on some wet rocks while he went exploring. Even took my cigarette lighter.

When the thoughtless cad reappeared, my first impulse was to sniffle a lot. The first words that sprang to my lips went something like this: "After all I've done for you, look how you treat me! (Sob.) You obviously don't care about me at all, oh no you don't, I can tell! Oh, how could you? What have I done to deserve this?"

Awful. The worst thing about the what-have-I-done-to-deserve-this routine is that people will tell you. Had I said something along the lines of the above, my boyfriend would have felt perfectly justified in starting a huge row in which he would touch upon all my inadequacies, fears, and lousy nutritional habits.

Luckily, some still, small voice of sanity

I held my peace during the car ride home, letting the Loyness filter through my being

told me this was the wrong tack, even though it was the one I was brought up with. And luckily, like a lightning bolt, Myrna Loy flashed through my sniveling brain. What could Myrna do in such a situation? Would one ever catch *her* being so wimpily wretched?

I held my peace during the car ride home, letting the Loyness filter through my being. When we got inside the house, I calmly filled the kettle and put it on the stove. Then I turned around.

"Darling," I said, "you are an inconsiderate brat. I absolutely refuse to be left alone and terrified on any more dark mountainsides. Next time the climbing lust overtakes you, warn me first so I can take in a nice, warm movie instead of sitting around like a fool on wet rocks, you abysmal warthog."

"But, but. . .," he said.

"Don't *but* me, you twit," I continued silkily, "I simply will not have it, and that's that."

All right, the words may have been a bit clumsy, since I had to write my own material on the spot. But things never got ugly. By morning, he apologized prettily, I accepted him happily, and we were in perfect accord as I slipped into my satin dressing gown to go down for breakfast.

Myrna would have been proud. ▽

Cynthia Heimel *is the author of "Sex Tips for Girls" (Simon and Schuster).*

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new idea

...the lure, lark of doing the purely physical on vacation

With fitness so much a part of our lives today, it's becoming more and more common to include it on vacation . . . Examples of this fast-growing vacation trend—not to slow one's pace but to change it: spending a week white-water rafting, trekking, biking, diving. Below, a personal report from a normally desk-bound city woman on what it's like to "vacation" at a cattle ranch.

"Active" vacations: great ways of reenergizing body and soul

What sets cattle ranches apart from the more familiar riding resorts are, in part, what's not there: there are no tennis courts or swimming pools; there is no bar. The ranch I visited (The Cross Mill Iron, in Crowheart, Wyoming) is not a dude ranch but a *working* ranch, in the business of raising cattle. But for anyone who loves to ride, it's paradise: the chance to try your hand at real ranch life and be on horseback—riding, working—up to eight hours a day, against a remarkable landscape of red-clay gorges, plum-colored mountains, and clumps of bone-grey mesquite.

It's hard to explain why a cattle ranch—rough, remote—with its spartan, unsophisticated life, appeals so strongly. Very definitely, I found it was more than the initial attraction of doing lots of riding. Tackling the purely physical was energizing, of course ... but there was an even greater sense of challenge in accomplishing the chores being dished out—chores usually dished out to men.

Depending on the season, regular tasks include driving cattle, moving herds, even branding and roping. You work as an extra hand—a wrangler: up at 7:00 A.M. (breakfast: flapjacks, eggs, coffee, then to the corral to saddle up). From then on, you do what needs to be done—or, what you physically can.

How you hold up to the ranch workout—booked by travel agents as a "sweat vacation"—depends, of course, on your physical condition. Riding for three-hour stretches, bumping up and down steep cliffs—however picturesque—is strenuous work. Legs, shoulders, lower back, and buttocks feel it most.

There are those who will question this routine as "vacation"—and, in some ways, it's true: even "leisure" activities are active. . . . If there's no work—and that happens occasionally—guests can get in more riding: take horses out for a morning run, explore the mountains, even try their luck at barrel-racing, a popular rodeo sport.

More than the accomplishment, though, a week of active vacationing brought a feeling of satisfaction—a special delight in switching gears . . . of being able to function in two different worlds . . . of doing something out of character and doing it creditably well.

—ALLISON KYLE LEOPOLD

Beauty Tips: What to pack . . .

Unless you lay in a supply of Cutter's insect repellent and stick with unscented soaps, lotions, and shampoos, mosquitos do their best to make you miserable. The broad-brimmed, face-shielding cowboy hats and neckerchiefs worn by wranglers are not affectations but downright necessities (fifteen minutes of morning sun caught me unaware, scorching the skin right off my nose). Even so, with regulation sunblocks and moisturizing creams, my skin, normally oily, was parched and taut.

- When not wearing gloves—protection for some of the rougher riding—be sure to smear the *backs* of hands with sunblock as well.
- Having a short wash-and-wear haircut turned out to be a real asset on the ranch—it dried in the three-minute walk from cabin to corral.
- Cosmetics, curiously, were not out of place. Because of the rugged tempo of the days, in the evenings it was a particular pleasure to change out of dusty breeches into cleaner clothes, and to put on lipstick, mascara, even earrings.

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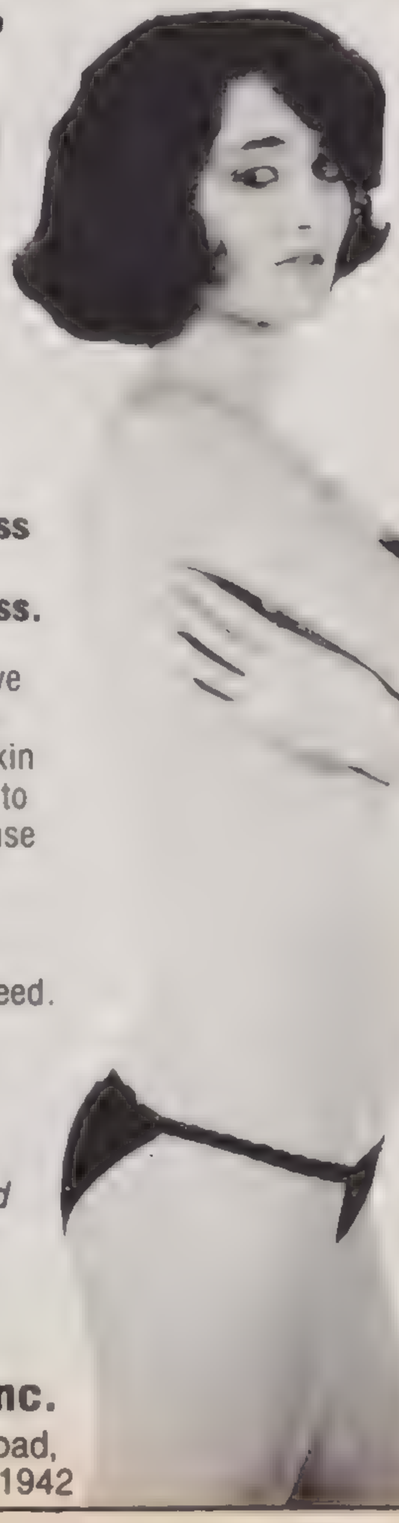

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HAIR NOW

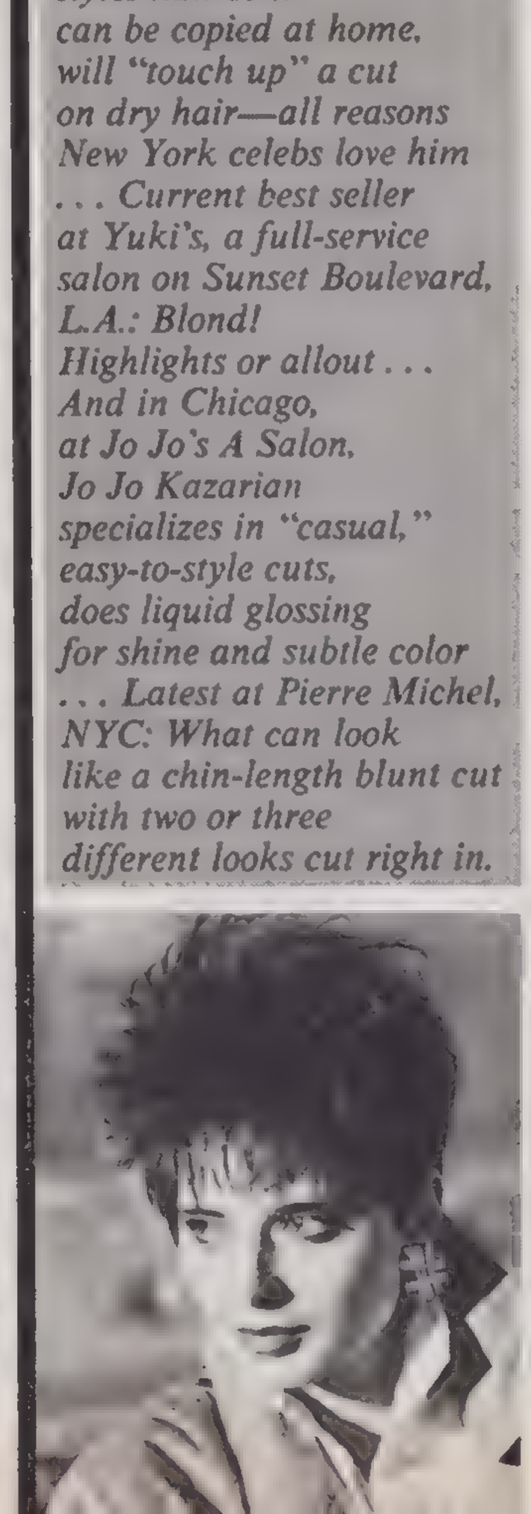
about style

...and achieving it with less time and effort

What all women with no time and great-looking hair agree on: it takes a good cut, because the less a cut suits your hair, the more time and "styling" it will take and, usually, the less modern it will look. With cut as a base, hair can be brushed into place or held in shape with clips immediately after washing—for many women this means once, maybe even twice, a day—or blown-dry and finger-shaped, held with setting lotion, gel, or mousse (used for control, not for a stiff, "manipulated" look) . . . For those who do not have exceptionally curly or thick hair, brushing and/or drying upside down gives hair more body and shape . . . Perming undersections of fine or straight hair also gives shape without extra effort and can help make growing-out layers less noticeable . . . Another trick for hair that's growing out: using a narrow black ribbon as a hairband. Quick day-to-evening change: a strip of lace tied in the same way.

SALON NEWS

Fred Anthony at Dinmar, NYC, gives a good cut quickly, styles hair so it can be copied at home, will "touch up" a cut on dry hair—all reasons New York celebs love him . . . Current best seller at Yuki's, a full-service salon on Sunset Boulevard, L.A.: Blond! Highlights or allout . . . And in Chicago, at Jo Jo's A Salon, Jo Jo Kazarian specializes in "casual," easy-to-style cuts, does liquid glossing for shine and subtle color . . . Latest at Pierre Michel, NYC: What can look like a chin-length blunt cut with two or three different looks cut right in.



On this page, cuts with easy-to-achieve styling. At top, fairly blunt-cut hair at an ideal length--just below the ear--and of an ideal texture--thick, slightly wavy--to go from wet to blown-dry back and into shape (styled by Howard Fugler) . . . Because Isabella Rossellini's hair is short and somewhat thin, *below left*, John Sahag added fullness and seductiveness with setting lotion, used it to shape and soften front and top . . . The blunt cut: Sergio Valente's version, *right*--slightly layered and undercut (body-waved if hair is thin or straight)--can work for any face shape . . . The most freedom with a blunt cut, *right, below*, by John Sahag: hair is blown dry into shape, mousse stroked through to make it "expand" into place.

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Serious Flashdance

PAUL TAYLOR: PRIME MOVER IN CLOSE-UP

BY ALEX KATZ

Beginning here, a celebration of a major modern choreographer. Katz, a widely known painter and sometime set and costume designer, discusses his constantly surprising collaborations with Paul Taylor. For more on Taylor, see pages 451 and 452.

Edwin Denby, the poet and dance critic, took me to a Paul Taylor performance at Hunter College in 1960. At intermission, I said to Edwin, "His technique is fantastic and the invention brilliant but isn't something missing?" This was my first lesson in modern esthetics. By the time the recital was over, between Edwin's explanation and Paul's dancing, my idea not of what dance could be but of what art could be was altered. Curiously, during the time I've known Paul, esthetics weren't discussed until last week, when Paul came by so I could do a drawing of him (*left*) for Vogue. I was explaining what I was doing in some new paintings: getting rid of or at least minimizing meaning and content. Paul lit up and said, "Yeah, and I don't like form either. But the worst is expression."

The first piece I did with Paul, *Meridian* in 1960, was a rush job. He was leaving for Spoleto in a week and had had a conflict with the set and costume designer. Edwin Denby recommended me, and I went up six flights to Paul's place. Paul lived in the back of his loft, occupying a space of about four by twenty feet, enough room for a bed and a hot plate. For supper, he often just opened a can of Dinty Moore stew. As we talked, I could see the dancers as one of the collages I was working on at that time.

I returned with the designs in a couple of days. Since they would be dancing on a canted stage in Spoleto, I suggested a bright-green cover cloth for the stage floor and a bright-blue backdrop. I found the prevalent lighting style of the time disgusting: murky, moody, and with puddles of light. I wanted a flat, white light. Paul said, "Great," and we were off. That fall, he asked if I would work with him on a Bach piece *Junction.* I *(Continued on page 286)*

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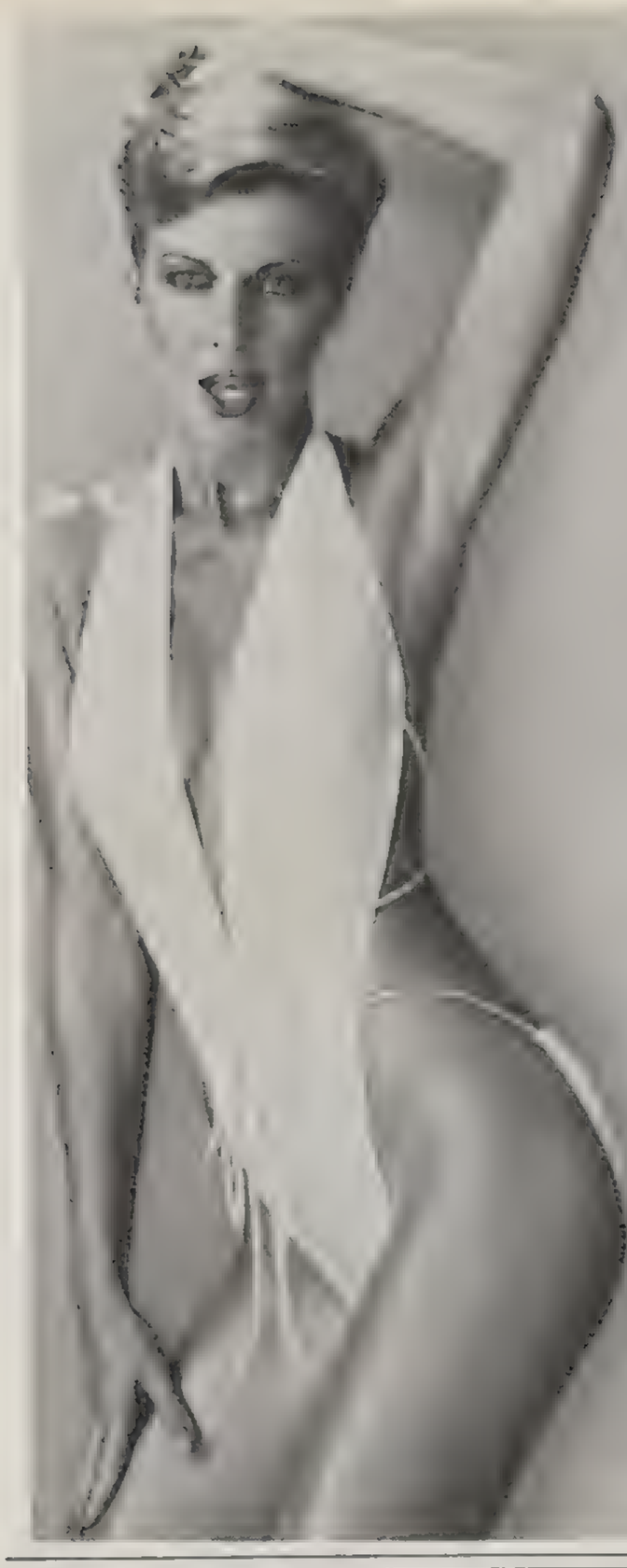

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PAUL TAYLOR

(Continued from page 284)

accepted Bach music as it was currently being explained, as planes and architectonic. Paul's interpretation was wild baroque. The lines were clear but in intense motion. It made Bach new to me.

The costumes I designed were in flat, bright colors. I had different colors on the front from those on the back to accelerate the turning motions. I made a break at the top of the thigh on the women dancers. Some of them were upset. They preferred the high Broadway line of tights to the leotards and claimed that I didn't like women. Paul simply said, "Let's try them out and see what happens." It was a success, and the dancers got to think of them as sexy.

The next time Paul went to Spoleto, in 1964, I went along with the company. They performed *The Red Room,* an all-red set, with a floor and three walls which I designed. Paul did one of his flat-out solos. He did three triple leaps on the stage apron. They looked normal, but the dancers told me the leaps were unmarked and extremely difficult, because he was surrounded by the red set. Paul must have thought so, too, because he leaned over the orchestra and told them if he fell into the pit, they should push him back onstage.

Paul would sacrifice anything for his art, even his beautiful face. About seven years before I had met him, Paul had tried out for a part in *Peter Pan.* They asked him if he could do a flip-flop and he said, "Yes," asked someone what it was, went out to the lobby, tried one, figured it out, got the part, and broke his nose doing it opening night.

If given the choice, Paul would rather be in bad taste than boring. Always be interesting. He doesn't regard good taste, particularly visual good taste, as an important item.

What distinguished Paul from other dancers was that Paul could do things that only very strong athletes could, with apparently no effort. When a strong dancer lifts a 135-pound woman, the audience can feel the weight of the woman. Paul would make her appear weightless. I suppose Paul's strength and coordination were freaky to start with. As he developed his choreography, the things he used to demand of himself he now demanded of his company. Paul said he always woke up aching after dancing. Now, most of his dancers enjoy that dubious privilege. As they develop their skill and strength, he forces them to go beyond what they've danced before.

Paul is secure enough to listen to many of the outrageous proposals I've made regarding music, sets, etc., as in *Diggity,* in which thirty-five cut-out metal dogs are placed around the stage for Paul and his dancers to work with. He's serious enough to try anything. While working on *Lost, Found and Lost,* I said, "You're doing this piece differently so as not to bore your audiences." He replied, "Not to bore myself."

Night and day…the one.

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Managing Your Money

By Lisa Gubernick

IRAs—this year's best choices...at-home banking by computer...easy-reader tax guide

"PAY EQUITY"—BRINGING UP WHAT WOMEN EARN

Although the number of women in the work force has nearly doubled in the last two decades, their earnings have hardly increased at all relative to men's. In 1955, when the Census Bureau started keeping such figures, women were earning about 60.2 percent of men's salaries. By 1982, that number had bumped to 61.7 percent, only a 1.5 percent difference. And between 1960 and 1982, woman managers' salaries inched up from 58 to 61 percent of their male counterparts'—even though there were twice as many women managers as two decades before.

All this happened—or didn't happen—despite the Equal Pay Act of 1963, which legislated equal pay for equal work. The problem, says Marilyn DePoy, a spokeswoman for the American Federation of State, County, and Municipal Employees, is that 80 percent of all women workers are employed in only twenty of the 427 occupations listed by the Census Bureau. "A large part of the wage gap is due to the undervaluation of 'women's work,' " says DePoy.

In order to correct the disparity, AFSCME has been pressing for "pay equity," a system in which salaries are based on the skill, effort, and responsibility each job requires. Last September, the Association won a court case against the State of Washington, arguing successfully that when two jobs required commensurate training and experience the one filled by a woman was paid less.

The case is under appeal, but DePoy is confident that the original ruling will be upheld. If it is, she says, "it should change other states' salary scales and eventually those in private industry." For information about pay-equity efforts in your state, write to the National Committee on Pay Equity, 1201 16th Street, NW, Room 422, Washington, DC 20036.

BANKS WITHOUT WALLS

Now that everyone, it seems, owns a personal computer, services are being introduced that let you manage your finances from home. In New York City, Chemical Bank is offering "Pronto," a home-information system that enables you to check your bank balance, move funds between accounts, and pay bills to merchants participating in the network. The system works on an Atari, IBM, or Apple home computer and costs $12 a month plus phone charges.

In south Florida, Knight-Ridder Newspapers has begun marketing its own home-information service, called "Viewtron." For $12 a month (plus phone charges and $600 for the terminal), subscribers can bank from home, receive major newspaper stories, order merchandise from participating stores, and reserve library books. An additional $17 permits E.F. Hutton customers to review their securities accounts and send messages to their brokers by computer.

The incredible convenience of these financial networks seems too good to be true—and so it may be. There are risks to banking by computer. If data are not scrambled, an intruder could tap transactions and discover information—your earnings, buying habits—that you'd rather keep private (Viewtron scrambles; Pronto will not say). And, theoretically, were a criminal to get beyond corporate safeguards and gain access to your accounts, he could help himself to your assets. Viewtron subscribers seem to be less immune to embezzlement than Pronto subscribers, because the Pronto system allows payments only to participating merchants; a Viewtron subscriber can authorize anyone to receive payments.

It's not clear when these systems' protective measures will catch up with their technological innovations. For now, consumers will have to weigh their need for convenience against their need for security.

BUYING "BARGAIN" STOCKS

When in search of stock-market bargains, sometimes a company's bad news—like a drop in profits—can be great news for investors. "Frequently, the setback is temporary and the market overreacts," says David Dreman, author of *The New Contrarian Investment Strategy* (Random House), which means investors can buy the stock at an atypically low price and watch it bounce back.

For instance, a computer company named Datapoint published a disappointing report in 1982 that sent the stock down from 67 to a low of 10; investors who bought at the bottom found their shares up to 27 at the end of '83.

If you're interested in finding stocks that have taken a brief detour from the ideal upward climb, there are several signs that point toward good value. Dreman recommends sticking to blue-chip stocks that have suffered a temporary selling panic; but, he says, "look first for financial strength, for a solid earnings and dividends history." Patrick Page Kildoyle, manager of the First Investor's Discovery Fund—which specializes in stocks undergoing a temporary decline—suggests searching out stocks that are selling at their lowest price of the past three to five years. He also advises buying stocks priced below their "book value": net worth of the company divided by the number of its shares.

Remember: Betting on bad news is risky for even the savviest investor. If your stock goes down more than 15 percent, sell—you are likely to lose more money in the long run by trying to break even.

("Money" continued on page 296)

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MONEY

(Continued from page 292)

IRA '84—YOUR BEST CHOICES

Next month is your last opportunity to take advantage of an Individual Retirement Account for 1983. Where's the best place to put that $2000 now? Bankers and brokers agree that decisions should be based on personal circumstances and not the state of the stock market.

Those who do not plan to retire for at least ten years would probably do best in a common-stock mutual fund, says Robert Krughoff, president of the nonprofit Center for the Study of Services. ''Over time, a common-stock mutual fund is likely to outperform such interest-earning investments as money-market funds and bank savings certificates,'' says Krughoff.

For an investment that offers more security (and, probably, less growth), and is likely to stay ahead of inflation, Krughoff advises opening a variable-rate IRA (or fixed-rate IRA that matures in eighteen months or less) with a bank or a savings and loan. He urges investors who choose this option to shop carefully. ''Rates can vary by as much as 3 percentage points--even within the same community,'' he notes. The CSS has just revised its IRA Book, a nationwide survey detailing the yields offered by financial institutions. Send $6.95 to the CSS, Suite 925, 806 15th St. NW, Washington, DC, 20005. (The cost of the book is tax deductible since it's considered tax-preparation advice.)

TAXES—DEDUCTIBLE YOU

If you're looking for a clear, complete source for tax facts, search no further than *Fear of Filing* (Dodd, Mead) compiled by Volunteer Lawyers for the Arts. The book, though primarily for free-lancers and the self-employed, has valuable information for anyone who wants to take full advantage of work-related tax deductions. *Fear of Filing* also details intricacies of depreciation, income averaging, and pension plans—in language understandable to any reader. Barbara Taylor, the book's co-editor, says that record-keeping is the most crucial part of tax-planning. The book includes sample pages from a financial diary and outlines a system for keeping your expenses up to date and using them to reduce your tax bill.

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BY COTY

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Women & Cars

By Lillian Borgeson

Electronic cars: do you want an auto that "thinks," talks?

You don't need a Ph.D. in floppy disks to get the most out of the new wave of computerized cars, but it couldn't hurt. When you see the latest in electronic dashboards, you're likely to find that the familiar gauges and indicator lights have been replaced by digital readouts, by early-warning beepers, and dulcet-voiced synthesizers that tell you your fuel level is low or your door is ajar. They're all creatures of tiny computers and calculators that can sense and process information so quickly they practically make your brain obsolete. Chip-sized brains down under the hood are making crucial decisions for your engine—and you may not even know they're there.

"Smart" cars are with us, and in general they're welcome; but they do raise some questions that every shopper should consider. For example:

—Are you getting fashion or function?— On a typical trendy dashboard you get fast-changing digital readouts that tell speed, rpms, oil pressure, water temperature, and so forth. Familiar? Of course. On older cars, the same information came on gauges and dials. Only the digits are different: the rest is just old goods in a new package. And maybe not the best package. Some drivers like the jazzy, nervous look of fast-changing digits; others find them hard to read and respond to. Though the latest BMWs offer a sophisticated selection of electronic features, the speedometer, tachometer, and the oil, gas, and temperature gauges are all in the old-fashioned form. "We feel that digital readouts are too confusing for these essential instruments," says BMW's Tom Knighten.

Another example of the old message/new medium is the service-indicator light on many current cars. It glows when you've recently serviced the car, turns yellow as service time approaches again—and glares red when you've gone past the magic moment. However, this apparently all-knowing device is usually tied only to the odometer, which merely counts the number of miles you've covered. You can get the same information—that the "average" driver needs service at 7000 or 12,000 miles, or whatever—by reading your owner's manual.

But in a really sophisticated electronics system, the service-indicator light is fed by sensors at other crucial points that reveal the owner's driving patterns. If, for example, you mainly do highway cruising rather than stop-and-start city driving, you'll need service much less often—and the service indicator will know it and tell you so and thereby save you maintenance costs.

—Is the information useful to you?— One big electronic selling point of some cars is the calculator that gives you readouts on the elapsed time, distance covered, average speed, fuel consumption, and estimated arrival time for specific trips. But do you really want to know? Then, as the ultimate in tripping, there's the largely experimental electronic navigator, which scientifically pinpoints your car by satellite beam and shows your position as a moving dot on a dashboard-mounted TV screen that resembles an electronic road map.

Much more useful to most people is the computer that "talks" to the engine rather than to the driver. Typically, its sensors keep track of the automobile's innards; and it regulates engine action in the way that burns the least fuel, emits the fewest pollutants, and generally produces the most efficient operation at all speeds and under all engine loads. "Then it automatically sniffs the oxygen in the engine exhaust," Ford's Bill Peacock explains, "and, if necessary, sends a correction back to maintain a proper mix of air and fuel for the optimum balance of performance and fuel efficiency."

Among the other innovations that most drivers will find useful:

- An electronically controlled light that tells you when to shift your manual transmission to a higher gear for better fuel consumption
- A day/night mirror that moves automatically when bright lights are aimed at the car's rear window, then returns to day position when the bright lights are moved
- An anti-theft system that flashes headlights and tail lights, sounds the horn and disables the starter if someone tries to get into your locked car
- Warning-light clusters that monitor oil and coolant levels, windshield-washer fluid, brake lights, tail lights, license-plate light, and low/high-beam headlights

So far, most of these goodies are upper-range options, but there's no doubt that car computers will soon be standard. Today, the wheels, tomorrow the world. ▽

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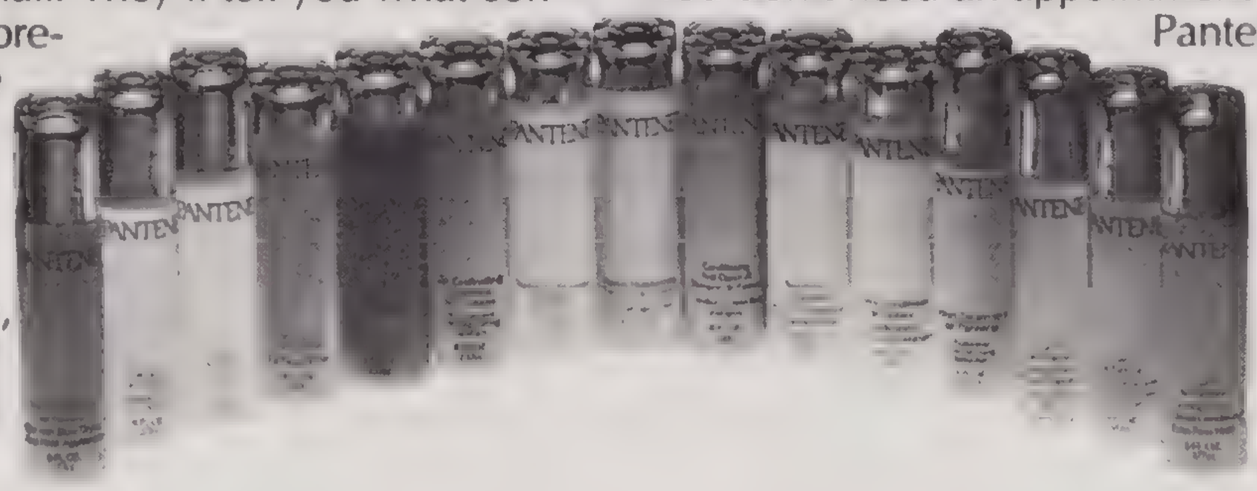

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Mind Health

Men and housework—the good news...laughter as medicine...compassion—is it inborn?

By Carol Tavris

THE HIDDEN MESSAGE IN A FACE

Throughout history and across cultures, men and women are depicted differently in artistic representations: men are more likely than women to be portrayed as faces only, whereas women tend to be shown as faces and bodies. Psychologists Dane Archer, Ph.D., and his colleagues at the University of California at Santa Cruz call this bias "face-ism." Analyzing 1750 photographs from American periodicals, the researchers found that, on the average, less than half of each photo of a woman was devoted to her face, but about two-thirds of each picture of a man was devoted to his face.

Next, the researchers examined 3500 photos from thirteen publications across eleven other nations: again, "face-ism" proved rampant. Finally, they looked backwards in time, studying 920 portraits and self-portraits from the fifteenth to the twentieth centuries. Face-ism, they found, is an old phenomenon.

So what? The researchers showed a group of students photographs of twelve different men and women. Some saw photos in which the faces were prominent; others saw the same faces, less prominently displayed, with more body. The greater the facial prominence, the higher the students' ratings of intelligence, appearance, and ambition.

"The qualities associated with women," say the authors, "may be more corporal than cerebral." Face-ism is a result of that bias—and a cause.

GENES AND ALTRUISM—A LITTLE HELP FOR YOUR FRIENDS

Are we biologically built to be selfish or altruistic? Psychologist Donald Campbell, Ph.D., argued some years ago that society and culture counteract our basic, selfish tendencies; in particular, religion shifts our focus from self-love to "brotherly" love. Religions have often had to bludgeon their members with threats, said Campbell, to get them to overcome the innate selfishness of human nature.

But now C. Daniel Batson, Ph.D., at the University of Kansas, suggests an alternative view: that human beings have a natural, but limited, "impulse toward altruism"--toward their own kin. Batson argues that an important social value of religion lies precisely in its images and symbols of family. Rather than counteracting our biological heritage, says Batson, religion *extends* it--it teaches you to love not only your natural brother, but your religious brother.

One human, nonbiological problem remains, Batson notes: unless a religion defines its family in the broadest sense--the human family--the same impulse to encourage compassion among insiders will encourage callousness toward outsiders.

NEW HEALTH-CARE WEAPON—HYPNOSIS

Can hypnosis speed healing? Lawrence Earle Moore, Ph.D., and Jerold Zelig Kaplan, M.D., working at the Burn Center of the Alta Bates Hospital in Berkeley, CA, are finding that the answer is yes.

The researchers selected five patients who had symmetrical burns on their hands or thighs. Each patient served as his or her own control—the hypnotist put each in a trance and selected one of the two symmetrical burns as the "target." Because an inadequate (or excessive) supply of blood to a wound delays healing, the hypnotist directed each victim to use the hypnotic state to direct blood flow to the target area.

All five patients were otherwise treated routinely by the nursing staff, and had a daily evaluation by a physician who did not know which burn had been "treated" hypnotically.

Results: Four of the five patients showed clearly accelerated healing in the burn that had had enhanced blood flow due to hypnotic suggestion, and the fifth showed accelerated but equal healing in both hands. The use of imagery and suggestion to regulate blood flow and blood volume, say Moore and Kaplan, is one of the best documented successes of hypnosis, promising to be an exciting health-care weapon. *("Mind Health" continued on page 307)*

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Mind Health

(Continued from page 304)

HUSBANDS AND HOUSEWORK—A MATTER OF TIMING

As reported in national studies and small samples, men supposedly dislike housework so much that they will go to any lengths to avoid it—and their marriages suffer if they do many domestic or child-care tasks. But now William R. Beer, Ph.D., reports some heartening news in his book, published this month, *Househusbands: Men and Housework in American Families* (Bergin & Garvey). Beer interviewed fifty-six men whom he defined as "househusbands": men who share housework and child care equally with their wives or who shoulder the entire responsibility for this work.

Beer found that men are no different from their wives in enjoying the challenging and satisfying aspects of housework and in disliking, or merely tolerating, the boring, routine aspects. Doing housework did not change or "feminize" the men, or even make them more androgynous. Because American men usually define themselves in terms of their occupations, says Beer, the househusbands chose to redefine their careers to include their at-home labor. Many of these men regarded housework as an antidote to the world of outside work!

Beer does not regard most men's resistance to housework as anything "natural" or inevitable, but as a response to the rigid scheduling of work in America. It was no accident, he says, that most of the men in his study were retired, unemployed (temporarily or voluntarily), or professionals whose work allowed them to make their own hours. "Were American men free to make their own hours of work," Beer concludes, "there would be far more househusbands."

> People who laugh a lot
> are less prone
> to tension, anger, fatigue

LAUGHTER—HEALER FOR THE STRESSED

Do you think people who always joke about real events are covering up a lack of self-confidence? Are you suspicious of funny people? When things don't go your way, are you apt to see the absurdity of life's quirks, or to protest them vigorously? The answers, it seems, may affect your health.

People always have said that laughter is the best medicine, and they're right. Psychologists Rod Martin, Ph.D., and Herbert Lefcourt, Ph.D., both at the University of Waterloo, in Ontario, Canada, have taken laughter into the lab and tested its benefits on mind and mood. How do you measure funniness, you ask? Martin and Lefcourt gave their subjects various tests of stress and mood, as well as several tests of sense of humor: ability to respond with humor in real life situations; how often they saw humor around them; how much they *liked* humor; and how often they used humor as a way of coping with stress. Then the researchers did two behavioral studies: in one, they asked volunteers to make up a three-minute comedy routine; and, in the second, they asked volunteers watching a stressful film to make up a funny narrative as they watched.

Martin and Lefcourt found that humor is a terrific buffer between stress and negative moods. People who recognize the absurdity in events and who laugh a lot are less prone to depression, anger, tension, and fatigue than are people who lack the healing power of humor. "A merry heart," says Proverbs 17:22, "doeth good like a medicine."

VOGUE, March, 1984

It takes a special kind of designer to bring lingerie out of the bedroom and into the spotlight. Yet that is precisely what a remarkable young woman named Samantha Robbins has accomplished in 4 short years. On her own as SAMI, she is *the* success story of the 80's.

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PHOTO: GERLI

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Cash Crunch

IT'S HERE AGAIN: THE FEDERAL BUDGET WITH ITS DEFICITS. THE QUESTION IS—HOW WILL WE PAY OUR BILLS THIS TIME?

BY SUSAN LEE

Washington has many seasons. There's even one called the silly season—the maniacal months before an election. But the maddest and longest season begins in January, and reaches its height in March. That's when the Government Printing Office churns out the hundreds of pages of words, numbers, and charts that constitute the President's budget proposal.

This is a nine-month process that can confound even the most astute. The President's proposal is followed by a budget from the House and one from the Senate. All three budgets generate unbelievable amounts of activity: weeks and weeks spent in committee meetings, on phones, at copy machines, in front of television cameras, behind podiums. And, somehow, by the start of the fiscal year in October, these budgets are merged into one document more or less acceptable to all.

This season, like last year's budget brouhaha, the talk is about the deficit. Although estimates differ, most players are betting that the numbers will be breathtaking—around $200 billion. But these are just guesses. Last March, for example, informed calculations put the 1983 gap at $150 billion—a guess that, it turned out, was short by almost $40 billion.

Unlike consumers, the government doesn't have to ask anyone about borrowing except itself

While the recent big budget deficits are noteworthy all by themselves, the concern is over their impact on the economy. And this concern takes on particular importance this year because of the recovery now underway.

Back last year, when the country was pulling out of a recession, the deficit provided a boost to economic activity. The government's enormous spending, as provided for in its budget, created a nifty surge in demand for goods and services, thereby lifting employment. Now, however, with most of the recession's slack taken up—factories and workers are back to work—such a large appetite for goods and services could overheat the economy.

Thus, the first anxiety is a general one: The huge government spending programs that fuel the deficit could overstimulate economic activity. At best, its impact would be felt as a speed-up of inflation; at worst, it could cause the recovery to stall.

In addition to these fears, there are more particular causes for concern. These anxieties depend, in part, on how the Federal Reserve chooses to finance the budget deficit.

The Fed has two choices. It can accommodate the government's demands on the credit market by printing up some more money, or it can do nothing—which means using up a large chunk of the money available to the nation's borrowers. What the Fed decides to do this year will determine whether we're in for a bout of inflation or a run-up in "real" (adjusted for inflation) interest rates.

The government covers its deficit by borrowing. It simply consults itself and then takes out loans—either short-term ones (like three-

month Treasury bills) or long-term ones (like twenty-year government bonds).

In the past, particularly during the 1970s, the Fed created a lot of new money to pay for the government's debts. The result was a serious acceleration in the rate of inflation—the too-much-money-chasing-too-few-goods syndrome.

A second fear, then, is that the very size of the deficit and the resulting debt could pressure the Fed to once again take the money-printing route. If so, a return to double-digit inflation is a distinct possibility. That would mean the value of salaries would be eroded and the value of financial investments would diminish.

Of course, the Fed doesn't have to print up money to pay the government's debts. This is called the "tight money" alternative; and it's the one we've just experienced. During the past three years, the Fed made no attempt to satisfy the credit market's need for money. That moderated inflation—less money chasing more goods. But it also resulted in very high real-interest rates.

The problem here is that the government borrows from the same place as consumers and businesses do. When there is a lot of savings money to tap, then all borrowers can be accommodated without disturbing interest rates. If, however, the savings pool is shallow—as it has been in the United States for over a decade—then the government's needs absorb a great portion of the available funds. In fact, the government's share has been running about 50 percent. This means that private borrowers must fight over what's left and, in the process, bid up interest rates.

Another fear, then, is that the Fed will sit on its hands, letting private debtors slug it out in the credit markets. If so, then mortgage rates will zoom and interest rates on consumer loans will rocket.

There is always the possibility that the budget debuting next October will not generate a big deficit. Congress could either call for enormous spending cuts, big tax increases, or some combination of both.

In terms of economic health, the most attractive option would be reductions in government spending. Over the past several years, the federal government has ratcheted up the rate at which it motors money out to its citizens. Amounts going both for "public goods" like defense spending and for social programs like Social Security have risen smartly. Accordingly, the government could reduce both types of expenditures without causing too much pain.

The other alternative, to increase income taxes, is less attractive—mostly because the tax breaks bestowed in 1981 and 1982 turned out to have been a bust. Increases in Social Security and other taxes, plus inflation, meant that average income-tax rates haven't changed much at all. In calling for a tax hike, Congress would be standing on muddy ground, indeed.

At best, the deficit's impact would be felt as a speed-up of inflation. At worst, it could mean the end of our recent economic recovery

But no matter the merits of either alternative, 1984 is an election year—a tough time for both the Reagan Administration and Congress to cut spending on programs that benefit voters or, even tougher, to weight down voters with higher taxes. Thus, most observers expect that little will be done.

And so the talk in Washington is about the deficit. And the really smart money is paying attention to this budget madness. In the end, after all, the deficit will make a difference to our economic future, no matter where the symptoms appear. "Arguments over the budget may look like the circus has come to town," says Leonard Silk of *The New York Times*, "but don't be fooled. After the tents are folded we have to live with the results." ▽

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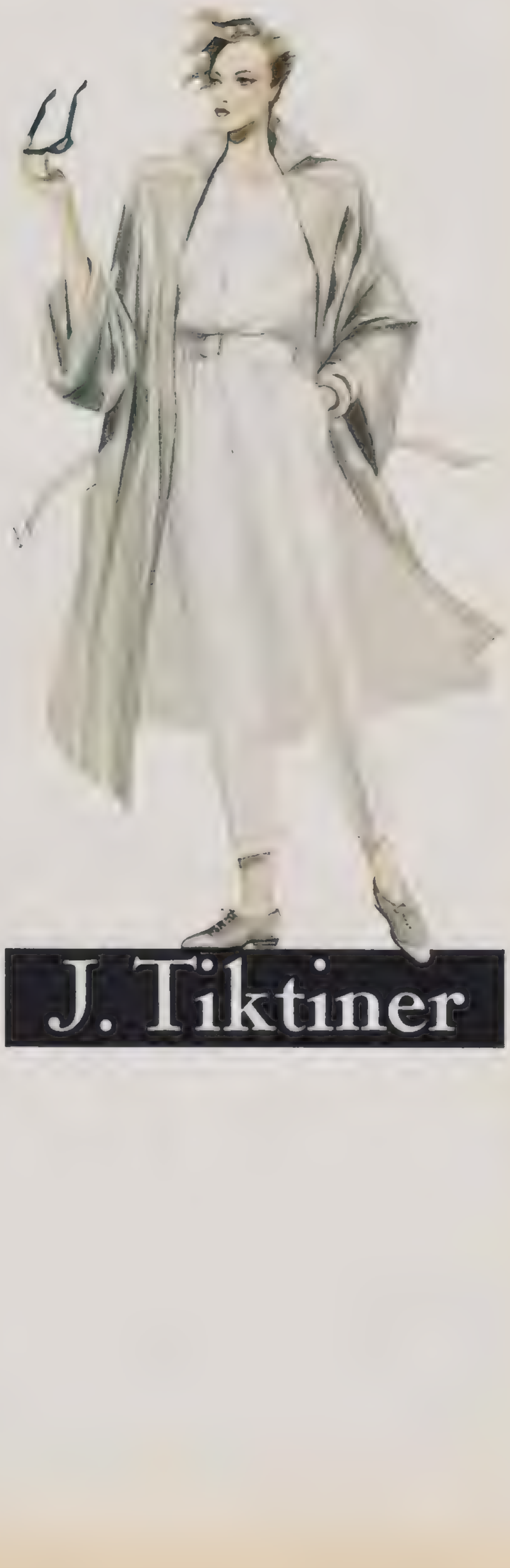

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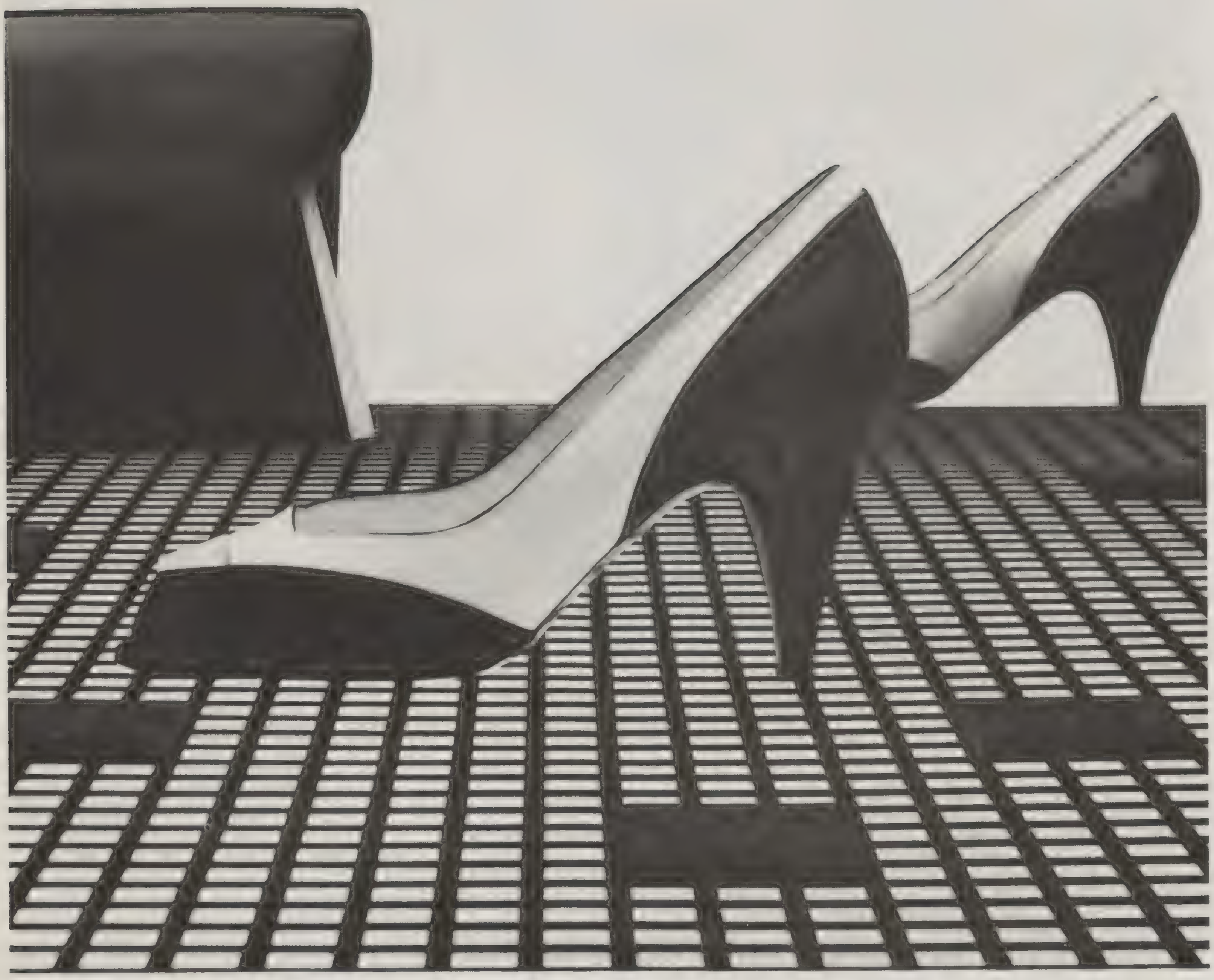

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drawing by Cass Anderson, age 7

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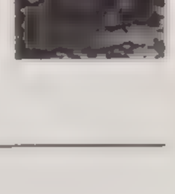

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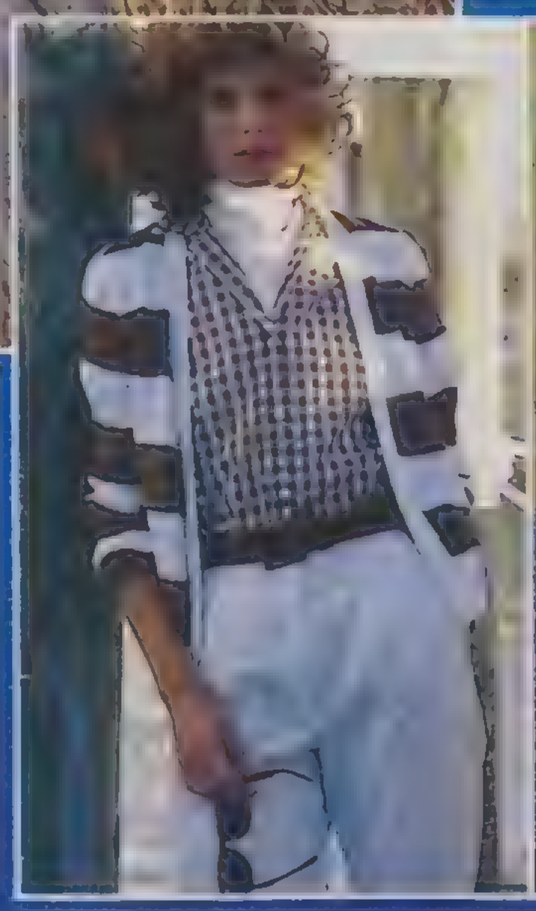

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the Omnivore

Winter soother—oyster soup…tender tastes of spring—at a great restaurant…seasoning —for energy, impact

By Barbara Kafka

Breast of veal Felidia style—framing a mosaic of julienned vegetables, hard-cooked eggs

I have eaten more underseasoned meals in the last few years than I can remember from the past, and I am not happy about this. The problem exists in homes and restaurants, and is not one of technique or of presentation.

What is lacking, I find, is that extra attention to detail during the last moments of cooking—that extra thought about how the flavors are going to come together and what is going to give them energy—the fine-tuning of a dish with a final seasoning. Food must make a first impact to get your attention. It needs to touch all your taste buds, fill your mouth. Then one taste must sing through as the dominant note—just as in a palette of colors, there must be a harmony; but it is often the one calculated dissonance that organizes the whole.

Salt is one of the basic human tastes. If you are going to limit or exclude salt, then you must make up for it with increased acid or increased spice. One of the great sins of breadmaking is too little salt, which makes the bread taste flat. If you have to omit salt, try some ground pepper, cardamom, or coriander seed.

Sometimes, the problem of seasoning is not so much what you use as when you do so. Garlic, for instance, has a tendency to sweeten the longer it cooks, so garlic that has simmered for hours in a stew will have lost its punch. Adding a tiny bit of freshly chopped garlic for the last few minutes will bring the taste forward and balance it.

In the same way, pepper is put into the pot at the beginning of cooking with scant realization that it will become bitter after twenty or so minutes. The solution is to grind it into the pot shortly before serving.

Lemon is even more fragile as a seasoning for hot food. Fruit acidity dies with cooking, losing all its fresh taste. The answer: Add a splash of fresh lemon juice at the end of the cooking time.

Enough of my pet peeves, on to positive pleasures: Everybody has heard a lot these days about California cooking, a subject about which I hope to tell you more another month. Right away, you can get the feel and try some of the recipes by buying *The Cuisine of California* by Diane Rossen Worthington (Jeremy P. Tarcher, Inc.). Pasta, pizza, and goat cheese are essential. Fresh vegetables flourish. A hint of China obtrudes with ginger, coriander, and an offstage wok presence. Altogether, an attractive style and a book to welcome.

For the genuine Chinese roots, read Barbara Tropp's *The Modern Art of Chinese Cooking* (William Morrow). It is a splendid book, one to cherish—literate, amusing, authoritative. The recipes are on the long side but only because they are so exact you cannot go wrong. Every one I have tried tastes as good as it sounds. Bravo.

Be of good cheer, March, too, will pass. In the meantime, here is a hot soup that will warm without fattening you. Take advantage of the oysters while affordable and before they disappear with the warm months. This could be a meal in itself followed by a crisp salad and some cheese.

OYSTER SOUP WITH BROTH
eight servings

1 quart chicken stock
5 pints oysters, drained, liquid reserved
½ cup chopped shallots
½ teaspoon hot red-pepper sauce
1½ tablespoons salt (exact amount depends on saltiness of oysters)
Freshly ground black pepper
3 tablespoons fresh lemon juice
1 cup coarsely chopped Italian (flat-leaf) parsley
1 cup thinly sliced scallion greens

Place stock, oyster liquid, and shallots in large saucepan. Bring to boil over high heat. Lower heat and simmer for 20 minutes. Add hot sauce, salt, pepper. Cook another 5 minutes. Add lemon juice, parsley, and scallion greens. Follow immediately with oysters. Bring soup back to boil, cook another minute.

For food that looks forward to the spring, we went to *(Continued on page 341)*

Rich, burnished wood contrasts with sparkling white walls and all-white linens at Felidia, one of NYC's most original and enticing Italian restaurants. One of the lures, *left:* Halved quails in a fragrant herb and wine sauce served with polenta that has been cooked, then cooled, sliced, and fried to a perfect crispy finish

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OMNIVORE RECIPES

(Continued from page 338)

Felidia, a New York City restaurant of a very superior kind, at 243 East 58th Street (212/758-1479). Before entering the extremely attractive two-story dining room, you pass by a long, rich, dark wood bar and the most bountiful food presentation table outside of Italy. The season's special ingredients and an assortment of desserts and cold antipasti entice you to eat more than you would have dreamed.

Lidia and her husband, Felice, the restaurant's owners, come from the Adriatic coast of Yugoslavia just at the point where it slides into Italy. Lidia first learned to cook from her Italian mother and has a special gift for game and other seasonal foods (see recipes, *below*). Here, at Felidia, is where you will find the first pencil-thin grass asparagus, the first purple-ripe figs, the spring lamb, the tender kid. The first wild mushrooms will barely peep above ground before they are in Felidia's kitchen being turned into first-course sautés and aromatic sauces for pasta. The wine list is Italian and good. The homemade pasta is extraordinary. This is Italian food at a very high level indeed.

To follow Lidia into spring, start thinking about your garden. Reading catalogues is one of the great pleasures of these last dark, wet winter days. When thinking of vegetables—especially those you can't buy—think of tiny French beans, purple spotted when raw, bright green when cooked. At least six lettuces should nestle among the chervil, sorrel, and basil; then enjoy nasturtiums for beauty and a peppery addition to salad. Buy seeds now; start them soon.

Looking toward warm weather, think about rosé wine, or a sancerre, or a California Pinot Noir Blanc—rosé in color.

BABY QUAIL WITH POLENTA

four servings

Quail

12 baby quail (about 5 ounces each)
3 tablespoons unsalted butter
½ cup olive oil
1 large onion, diced
2 slices bacon, diced
3 bay leaves
1 teaspoon fresh or dried rosemary
4 cloves
2 teaspoons tomato paste
1 cup dry white wine
2 cups chicken stock
Salt and freshly ground black pepper to taste

Polenta

sixteen pieces

1 quart water
1 tablespoon salt
1 tablespoon unsalted butter
1 bay leaf
1½ cups cornmeal, preferably Italian or coarse grained

For the polenta, combine water, salt, butter and bay leaf in a medium-sized heavy skillet. Bring to simmer over medium heat. Very slowly, begin to sift cornmeal through fingers of one hand into skillet, stirring constantly with wooden spoon. Reduce heat to medium-low. Continue stirring polenta till smooth, thick, and it pulls away from sides of pan as you stir. Pour polenta into buttered 8″ x 8″-pan. Let stand till cool. Turn polenta out of pan. Cut into 2″ x 2″ pieces.

Cut each quail in half through backbone and breastbone. Remove any traces of viscera from body cavity. Pat dry with paper towels. Set aside.

In large skillet, melt 3 tablespoons unsalted butter over low heat. Add squares of cooked polenta. Increase heat to medium. Cook, turning gently, about 5 minutes, until heated through. Keep warm on baking sheet in 250° oven.

Divide olive oil between two large sauté pans. Heat over medium heat. Add onion, bacon, bay leaves, rosemary, and cloves to skillets, dividing evenly. Sauté about 3 minutes, till onion is wilted. Add as many quail to pans as will fit without touching. (Brown quail in batches if necessary.) Brown on both sides, turning once, about 5 minutes to a side. Reduce heat as necessary to prevent onions from burning. (If you find that quail are not browned after 10 minutes, remove to broiler pan. Broil skin side up till dark brown, about 4 minutes.)

Return all quail to skillets. Divide tomato paste between skillets. Shake each pan to evenly distribute tomato paste. Add ½ cup white wine to each skillet. Scrape bottoms of pans, taking care not to break up quail pieces. Add 1 cup chicken stock to each skillet. Boil liquid until thick enough to lightly coat a spoon. There should be about ½ cup sauce in each skillet. Heating quail and reducing sauce will take about 5 minutes. Remove quail to heated platter. (Quail should be barely pink around leg joints.) Pass sauce through fine sieve. Taste, and season with salt and pepper if necessary.

To serve, arrange 6 quail halves on each plate. Flank with 2 pieces of polenta. Pour sauce over and around quail. *(Continued on page 342)*

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OMNIVORE RECIPES

(Continued from page 341)

STUFFED BREAST OF VEAL (Cima alla Genovese)

eight servings

½ cup olive oil
1 each: medium carrot, peeled and trimmed; medium zucchini, trimmed; medium red bell pepper; each cut into 2 x ¼ x ¼-inch julienne
1 cup trimmed and cleaned spinach leaves
½ cup shelled fresh peas
6 eggs
½ cup milk
¼ pound prosciutto, cut into thin juliennes
Salt
Freshly ground black pepper
1 breast of veal, about 6 ½ pounds, boned, trimmed, butterflied
4 hard-cooked eggs, peeled, left whole
1 onion, sliced
1 carrot, sliced
3 bay leaves
Salsa Verde (recipe follows)

Salsa Verde

(about one and one-half cups)

½ cup finely chopped onion (about 1 medium)
½ cup olive oil
½ cup finely chopped pimento
1 hard-cooked egg, peeled, finely chopped
¼ cup chopped Italian (flat-leaf) parsley
¼ cup red-wine vinegar

Combine all ingredients in small bowl. Beat with fork until blended. Beat again just before serving.

To prepare veal, heat olive oil over medium heat in large skillet. Add carrot, zucchini, bell pepper, spinach, and peas. Sauté until wilted, about 5 minutes. In small bowl, lightly beat eggs and milk. Add to sauté pan. Continue to cook, stirring, until eggs are scrambled. Transfer to mixing bowl. Stir in prosciutto, salt and pepper to taste. Cool to room temperature.

Cut a piece of thin butcher's twine long enough to reach around the perimeter of veal 3 times (lengthwise). Fit twine into a butcher's needle. Set aside. On flat surface, open up breast of veal as you would open a book. Spread cooled filling over one half of veal breast, leaving a 1-inch border along the edges. Arrange hard-cooked eggs end-to-end lengthwise over filling. Fold other half of veal over filling. Using threaded butcher's needle, securely stitch halves together at 1-inch intervals. Wrap veal breast in double thickness cheesecloth. Tie with butcher's twine.

Half-fill a deep pot, large enough to comfortably hold the veal, with cold water. Add handful of salt, sliced onion, carrot and bay leaves. Heat to simmering. Slip breast of veal into water. Adjust heat to maintain bare simmer. Simmer about 1 hour 45 minutes, or until a meat thermometer inserted into center of filling registers 150°.

Remove veal to roasting pan. Cover with a second roasting pan or cutting board and top with 4 pounds of weight, such as 2 large cans of tomatoes. Let cool to room temperature.

When veal is cool, remove cheesecloth and stitching. Cut meat into thick slices. Serve 2 slices per person. Spoon Salsa Verde around the veal.

ROAST BABY LAMB

six servings

5 pounds lamb shoulder with bone (preferably baby lamb). Should be boned and cut into 2-inch cubes
2 stalks celery, coarsely chopped
2 medium carrots, trimmed, coarsely chopped
1 large onion, peeled, sliced
1 cup dry white wine
½ cup olive oil
¼ cup balsamic vinegar
3 small sprigs fresh rosemary or 2 teaspoons dried
1 teaspoon salt
¼ teaspoon freshly ground black pepper
2 cups beef stock

Toss all ingredients except beef stock in large bowl till evenly blended. Cover and refrigerate about 24 hours, tossing occasionally.

Transfer contents of bowl to large, deep roasting pan. Lamb should fit comfortably in single layer. Add beef stock. Roast, basting and turning pieces frequently, 45 minutes to 1 hour, in preheated 450° oven till lamb is very tender and browned. If liquid in pan shows signs of boiling away, reduce oven heat slightly and add 1 cup water to pan. At end of cooking there should be about ½ cup liquid.

With slotted spoon, remove pieces of lamb to large serving platter. Keep warm in turned-off oven. Strain liquid and reserve. If there is more than ½ cup, place in small saucepan. Boil over medium heat until reduced to rich sauce. Remove from oven. Spoon sauce over lamb. ▽

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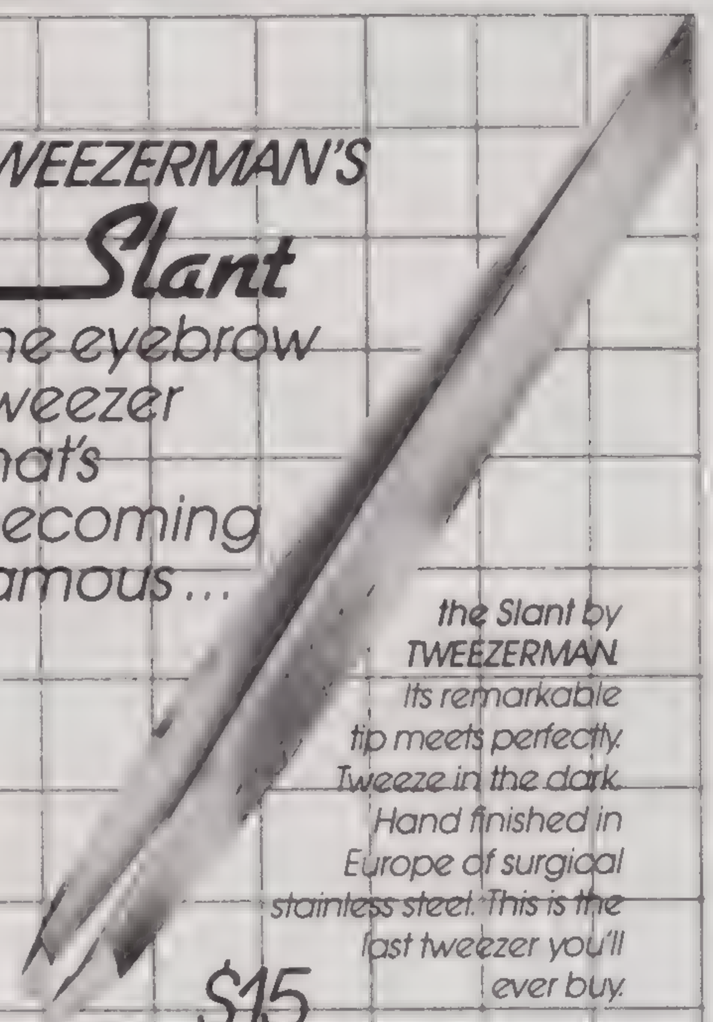

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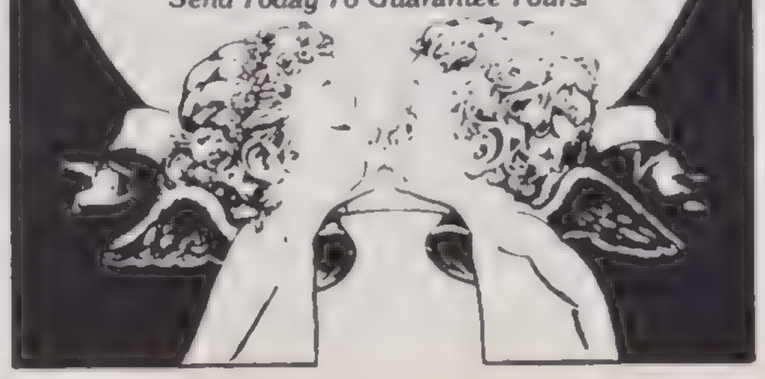

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JACOBSON'S, FLORIDA

Artworks

In the tradition of Picasso and Noguchi, modern painters, sculptors design for the home

By Barbara Plumb

ROYAL TOUCH: *Robert Wilson—painter, sculptor, scenic designer, playwright—has used chairs in his plays almost as actors, "part of the visual text." He started designing them out of a concern for form, line, texture, proportion, and "the space occupied." His Queen Victoria chair (left) has sitter-dwarfing proportions (about six feet high, four feet wide), is based on one used in his play "A Letter for Queen Victoria" in 1974; spotlights in its legs and back were sole sources of light on the stage. Chair is wood, with lead sheeting, brass arms. Multiples, Inc., NYC.*

FAST AND FUN

Judy Rifka, a New York City painter, works with The Fabric Workshop in Philadelphia, creating designs on raw silk, canvas, and linen. The "quickness" of Judy's line recalls graffiti: "I try to release the energy in a situation," Judy said. On her printed fabric called "Museum Wallpaper," *(right)* she created a caricature of wallpaper with a pattern based on her interpretation of the Parthenon in Athens. Judy said she was illustrating two ideas: paintings are a museum's "wallpaper," and many old museums echo the classic style of the Parthenon. One of Judy's free-form renditions of the Parthenon is framed by a bottle-cap-like medallion, and the repeat of the pattern is unusually long—eight feet. Within each unit, "it changes in unexpected ways." Canvas, $30 a yard.

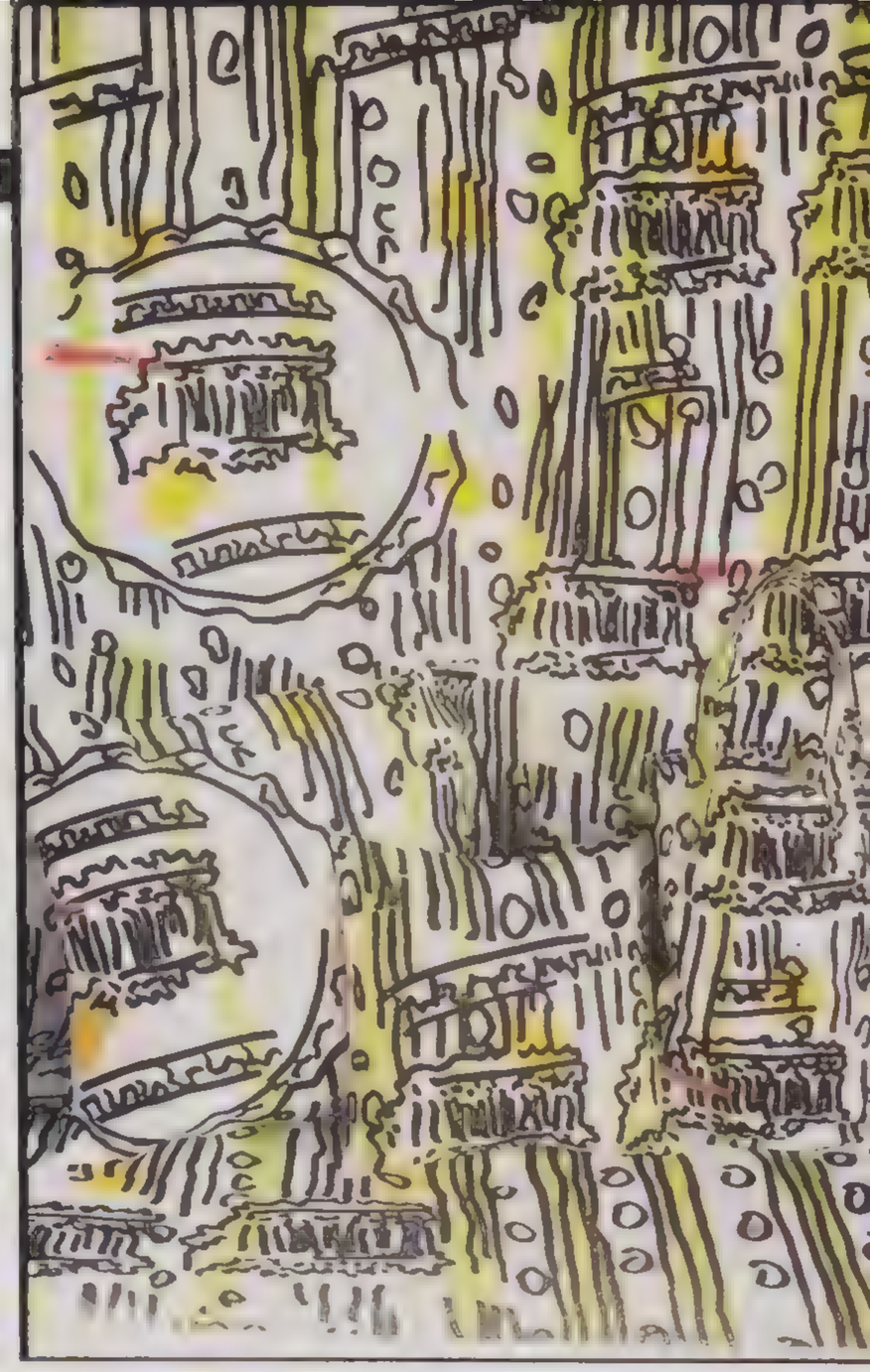
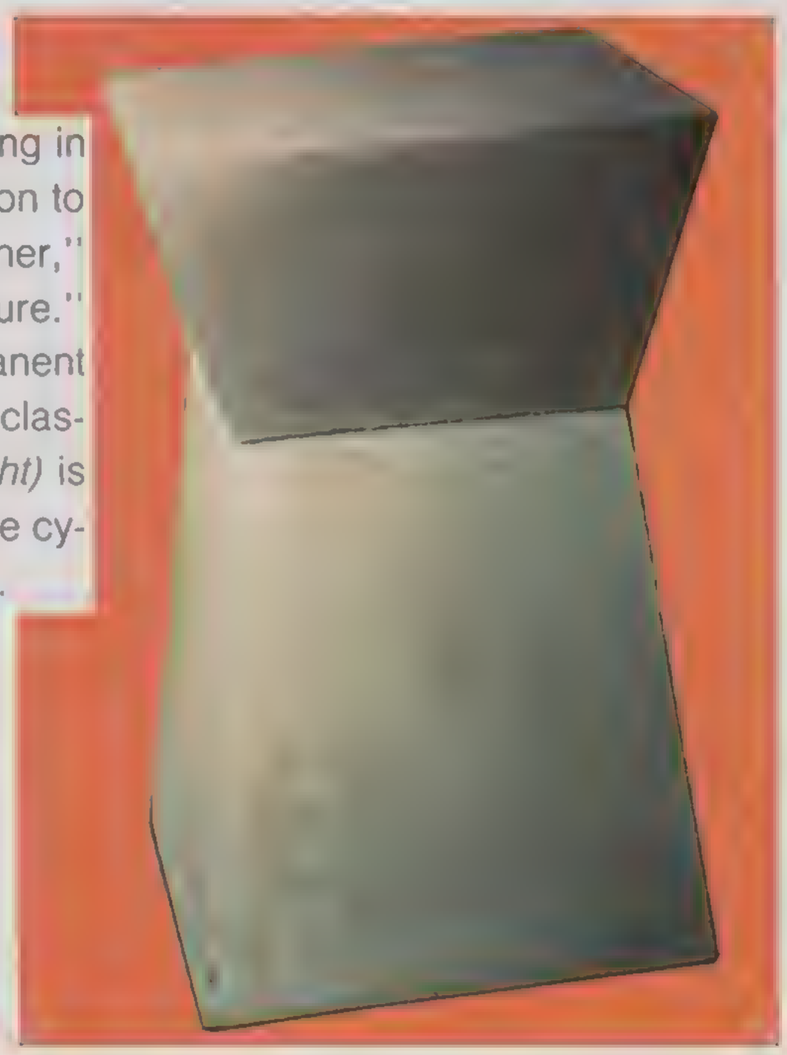


TABLE ART: Scott Burton did his last painting in 1960; since then, he has turned his artist's vision to creating chairs and tables. "I'm not a designer," Scott said. "I just have an obsession with furniture." His "Rock Chairs" (1980-1981) are in the permanent collection of the Museum of Modern Art in NYC, classified as sculpture; the concrete side table *(right)* is part of a set of eight pairs in permutations, some cylindrical, some square, angled or straight sides.



"USEFUL MEDIUM" *Andrew Lord, an artist "on the edge" of painting, sculpture, and ceramics, specializes in vessels. "I've used vases, teapots, jugs, bowls, and cups as a kind of medium for trying things out. They are painterly more than sculptural ideas." An English artist, Andrew has work in museums and now at Blum Helman Gallery in NYC. Above: "The Chinese Jar in the Afternoon/Colored," a traditional form made impressionistic.*

IMAGES: *Keith Haring, famous for graffiti-like white-on-black cartoons, now "paints" on round forms like vases, using a felt-tip marker. Keith calls his art "modern hieroglyphics or pictograms, in between pictures and language: pre-verbal and post-pictures." Tony Shafrazi Gallery, NYC.*

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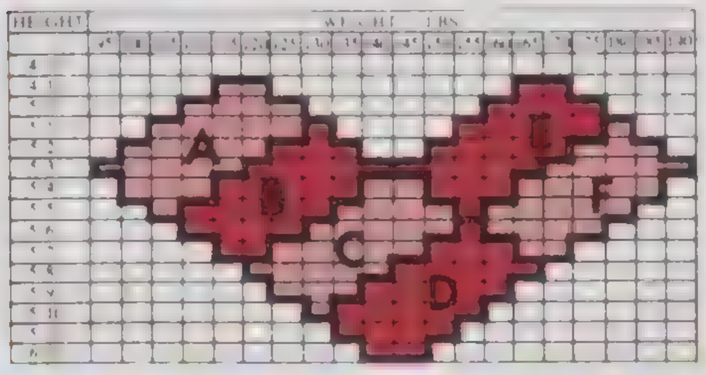

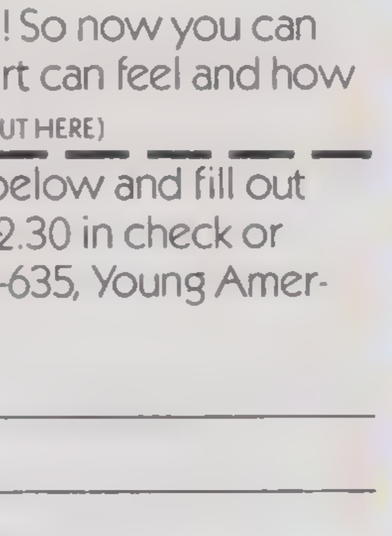

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THE BEST OF Wines

The best of two worlds: amazingly similar, superior reds and whites from Italy, California

By Martin Gersh

Though they differ in point of origin and grape structure, the wines of the Marchesi de' Frescobaldi from Tuscany, Italy, and those of Frank Woods's Clos du Bois winery from Sonoma County, California, are peers. Strikingly similar in style, they are monumental, tremendously exuberant, richly flavorsome wines that proclaim their wonderful grape sources as well as the artistry of those individuals who have brought them into existence.

Clos du Bois's versatile oenologist, John Hawley, has many winemaker's tricks up his sleeve, all put to service in creating big, awesome wines that are intellectually stimulating, beautifully structured, and just plain delicious when properly aerated. Hawley produces four separate Chardonnays—a "normal" Alexander Valley version, two single-vineyard examples, and a Proprietor's Reserve—using a variety of techniques, some old, some new, in their vinification. His truly imposing catalogue of reds includes several single-vineyard specimens. Significantly, all of the Clos du Bois red wines reviewed here, with the sole exception of the 1981 Merlot, were aged both in wood and in bottle for a considerably longer period than most of their famous Bordeaux and Burgundian counterparts made contemporaneously from the same classic French grapes.

The three extraordinary Marchesi de' Frescobaldi red table wines derive from the marvelous Sangiovese grape, their vinification following the most classic pattern still to be found anywhere in Tuscany at this time. Because their Castello di Nipozzano Chianti Rufina Riserva 1978 is so excellent, it might seem unlikely to a serious wine lover that the Frescobaldis could ever surpass that effort with yet another wine in the Chianti category. But this is exactly what they did with their Montesodi Chianti Rufina 1978—in my opinion, the quintessential Chianti, a wine in every respect the equal of Tuscany's finest Brunello di Montalcino Riservas of the Fattoria dei Barbi, Emilio Costanti, and Biondi-Santi. That quartet can stand comfortably, on a basis of total equality, alongside any great world-class red wine made today.

As a bit of delightful icing on the cake, the Castelgiocondo Brunello di Montalcino 1977 is a formidable red wine in its own right—as are the 1981 and 1973 Marchesi de' Frescobaldi Pomino white wines, with their fine complexity and lovely taste characteristics. Not surprisingly, those attractive qualities are fully shared by the dynamic, splendid Chardonnays of Clos du Bois.

Vino prodotto con le migliori uve della vigna del podere Montesodi, situato nella tenuta di Nipozzano, vinificate all'origine; invecchiato per tre anni in piccole botti di rovere, è stato imbottigliato al castello di Nipozzano.

MONTESODI

Chianti Rufina

Denominazione di origine controllata

1978

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Marchesi de' Frescobaldi, Firenze, Italia

RECOMMENDATIONS

White

Clos du Bois Chardonnay 1982 A youthful, finely knit, middle-toned, full-bodied white wine from Alexander Valley in Sonoma County, California, with a lively citrus-like fruit component—most laudable, indeed. Vintage rating: Very Good. Best drinking: for the next 3-4 years. Aeration: Refrigerate for 3½ hours, then aerate 1¼-1½ hours. $9-$10. (Note: Always recork wines after aeration and between all pourings to prevent fading.)

Clos du Bois Flintwood 1981 From the Flintwood Vineyard in Sonoma's Dry Creek Valley, an ebullient, sumptuous Chardonnay—cohesive, with pungent varietal fruitiness enhanced by a long-lingering second taste. Vintage rating: Very Good. Best drinking: for the next 2-3 years. Aeration: Refrigerate for 3 hours, then aerate 45 minutes-1 hour. $14-$15.

Pomino 1981 (Marchesi de' Frescobaldi) Complex, big, richly fruity, well-integrated in all its constituents, this excellent Tuscan wine is, in fact, one of the greatest values among white table wines made anywhere in the world today. Vintage rating: Very Good. Best drinking: for the next 1-2 years. Aeration: Refrigerate for 2½ hours, then aerate 15-25 minutes. $4.50-$6.

Clos du Bois Calcaire 1981 A highly superior Chardonnay of generous size from Clos du Bois's Calcaire Vineyard—flowery, oily in texture, beautifully made, intense in its fruitiness. Vintage rating: Very Good. Best drinking: for the next 2-3 years. Aeration: Refrigerate for 3 hours, then aerate 40-50 minutes. $12-$13.

Clos du Bois Chardonnay Proprietor's Reserve 1981 Gigantic, muscular, solidly constructed, commendably fruity—an overwhelming white wine, quite irresistible to me! Vintage rating: Very Good. Best drinking: for the next 2-3 years. Aeration: Refrigerate for 3½ hours, then aerate 1-1¼ hours. $15-$16.

Clos du Bois Flintwood 1980 Urbane, amplebodied, with dense melon-like fruitiness further adorned by a subtle sweet finish—a stately Chardonnay of exceptional merit. Vintage rating: Very Good. Best drinking: for the next 2-3 years. Aeration: Refrigerate for 3 hours, then aerate 40-50 minutes. $21-$22.

Clos du Bois Chardonnay Proprietor's Reserve 1980 Most lovely—an extraordinarily graceful Alexander Valley Chardonnay of nice size and middle tonality, remarkable for its purity of texture and luscious, peachy flavor. Vintage rating: Very Good. Best drinking: for the next 2-3 years. Aeration: Refrigerate for 2¾ hours, then aerate 30-45 minutes. $15-$16.

Clos du Bois Chardonnay Proprietor's Reserve 1978 Now at its apex—a huge, velvety, outspokenly fruity, absolutely wonderful white wine in the style of France's great Corton Charlemagne. Vintage rating: Very Good. Best drinking: for the next year. Aeration: Refrigerate for 2¼ hours, then aerate 5-10 minutes. $18-$19.

Pomino 1973 (Marchesi de' Frescobaldi) Initially slightly metallic—an unusual taste aspect that twenty to thirty minutes of aeration virtually eliminated from this bottle, leaving a scented, tantalizing, provocative Italian white wine of enormous distinction, with very good size and a notably long-lasting finish. Vintage rating: Very Good. Best drinking: for the next 6 months-1 year. Aeration: Refrigerate for 2½ hours, then aerate 20-30 minutes. $14-$15.

Red

Clos du Bois Merlot 1981 Its grape structure consisting of 80 percent Merlot and 20 percent Cabernet Sauvignon, this red wine of substantial body and high taste tonality is truly robust, with smooth texture and a tangy, raspberry-like fruit component. A terrific product, unquestionably the finest California Merlot I have ever known. Vintage rating: Good. Best drinking: for the next 8-10 years. *(Continued on page 352)*

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WINES

(Continued from page 349)

Aeration: 3¾-4¼ hours. $8.50-$9.50.

Clos du Bois Pinot Noir 1980 Polished, enchanting, densely fruity—an exceptionally gracious, finely balanced Alexander Valley Pinot Noir showing considerable finesse and great class. Vintage rating: Very Good. Best drinking: for the next 8-10 years. Aeration: 3½-4 hours. $6-$7.

Clos du Bois Marlstone 1980 This stunning wine of rare distinction was created from 55 percent Cabernet Sauvignon and 45 percent Merlot grapes grown in Frank Woods's Marlstone Vineyards. Majestic, silken, with a ravishing black-raspberry flavor element, it is possibly the most elegant and charming of all these outstanding Clos du Bois reds. Vintage rating: Very Good. Best drinking: for the next 8-10 years. Aeration: 3¼-3¾ hours. $15-$16.

Clos du Bois Briarcrest 1979 Mysterious, animated—a singularly powerful yet very civilized Cabernet from the Briarcrest Vineyard characterized by enormous size and middle tonality along with superb red-plum fruitiness. Vintage rating: Good. Best drinking: for the next 9-11 years. Aeration: 4¼-4¾ hours. $12-$13.

Chianti Rufina Riserva 1978, Castello di Nipozzano (Marchesi de' Frescobaldi) Delightfully astringent, revealing fine concentration and excellent fruit presence, this Tuscan red wine of moderately large body and high taste tonality is vibrant and utterly captivating. Vintage rating: Excellent. Best drinking: for the next 9-10 years. Aeration: 3¼-3¾ hours. $9-$10.

Brunello di Montalcino 1977 (Castelgiocondo) Produced by the Frescobaldis though not so labeled—a big, well-made, imposing and glamorous Brunello, Bordeaux-like in style, demonstrating impressive aging potential. Vintage rating: Excellent. Best drinking: for the next 12-14 years. Aeration: 5-5½ hours. $16-$18.

Chianti Rufina 1978, Montesodi (Marchesi de' Frescobaldi) Expensive, perhaps, but a very great wine—immense, Burgundian in its manner, opulently fruity, with a seductive sweet finish. A rare treat! Vintage rating: Excellent. Best drinking: for the next 12-14 years. Aeration: 4¾-5¼ hours. $27-$30.

Clos du Bois Cabernet Sauvignon Proprietor's Reserve 1978 Like its memorable 1974 version reviewed here in June, 1982, this is a marvelous, traditionally vinified California Cabernet from Dry Creek Valley—beautifully structured, exceedingly refined, displaying a superb, fascinating fruit constituent as part of its complex overall taste. Vintage rating: Very Good. Best drinking: for the next 11-13 years. Aeration: 4¼-4¾ hours. $18-$19.

RESTAURANT WINE NOTE: *The best-made California Cabernet Sauvignons achieved a truly exalted level in the 1974 vintage referred to above. While many of them can no longer be purchased, a remarkable collection consisting of more than twenty of the very finest examples is currently available to diners at The River Café, 1 Water St., Brooklyn, NY. Request the special wine list, "Ten Years After: A Celebration of 1974 California Cabernet Sauvignon."*

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ENTERTAINING

Party food news from around the country... the best-dressed tables

By Sandi Britton

What's happening with party food around the country? In a recent survey, we found that food experts and party-givers alike are excited about the availability of beautiful, fresh American ingredients: white truffles from Oregon, chèvre from California, goose liver from Washington State, and the kind of American food that has French or international undertones: tenderloin with truffle sauce, grilled salmon steaks with leek purée, apple pie with chestnut mousse.

Pasta is still a national favorite, but Mexican food (or variations) is gaining rapidly: Tex-Mex or New Mexican in the Southwest; a California version on the West Coast; and in the East, we're enjoying Mexican and South American specialties. Grilled meats and fish have been showing up at the best parties—even when the loins of lamb and the salmon steaks had to be seared outdoors in 11° temperatures and then finished off indoors in a convection oven.

Cocktail parties, where there are lots of different finger foods—morsels of filet, tiny *croque monsieur,* coin-sized pizzas (and even the desserts are bite-sized)—are the most popular way of entertaining now, with small (eight to ten) dinner parties the next favorite.

While people are eating lighter, simpler main courses, desserts are rich and plentiful. Chocolate is still queen (king?) of the dessert table.

ITALIAN POTTERY

The best-dressed tables—in private homes and in restaurants—are wearing it. Italian pottery, in bright, clear colors and bold folk-art patterns, or in softer tones and graceful floral designs, is the newest look going.

Two examples, *above, top:* floral-strewn plates from Frank McIntosh's shop at Henri Bendel are teamed with silverware and linen placemats from McIntosh, plus the opulence of a James Robinson, Inc. Sheffield wine cooler and a Victorian silver-plated salver from James II Galleries, Ltd. Underscoring this formality and wonderful with it: the roughness of a pine kitchen table from Evergreen Antiques, Inc. All available in NYC.

Pottery with a bolder look *above, right,* by Artistica Ceramica Solimene of Vietri, Italy, and used by Orso, one of Manhattan's best new theater-district restaurants. A country flower version, especially made for Gump's, 250 Post Street, San Francisco, CA 94105, is available by mail order. $40 (plus shipping) per five-piece setting.

JEFFREY McNAMARA

Can spring be far away—and can country weekends be far off—when the most exquisite flowers are in bloom at New York City's Whitney Museum of American Art? "Reflections of Nature: Flowers in American Art," is the name of the exhibition at the Museum from March 1 through May 20, as well as the title of the book containing more than one hundred color illustrations from the show. The book, written by Ella M. Foshay, with an introduction by art historian Barbara Novak, and published by the Museum in association with Alfred A. Knopf, Inc., would make a superb hostess gift on its own ($29.95 in hardcover), or with a half-dozen narcissus bulbs in a pretty planter, or for the rose fancier, the fanciest rose scissors around—Hermès' steel-and-leather ones—$225 for the smaller version ....The Museum also has some dazzlingly pretty printed silk scarves that were inspired by two of the flower paintings in the exhibition ($25 each)—flower presents to wear.

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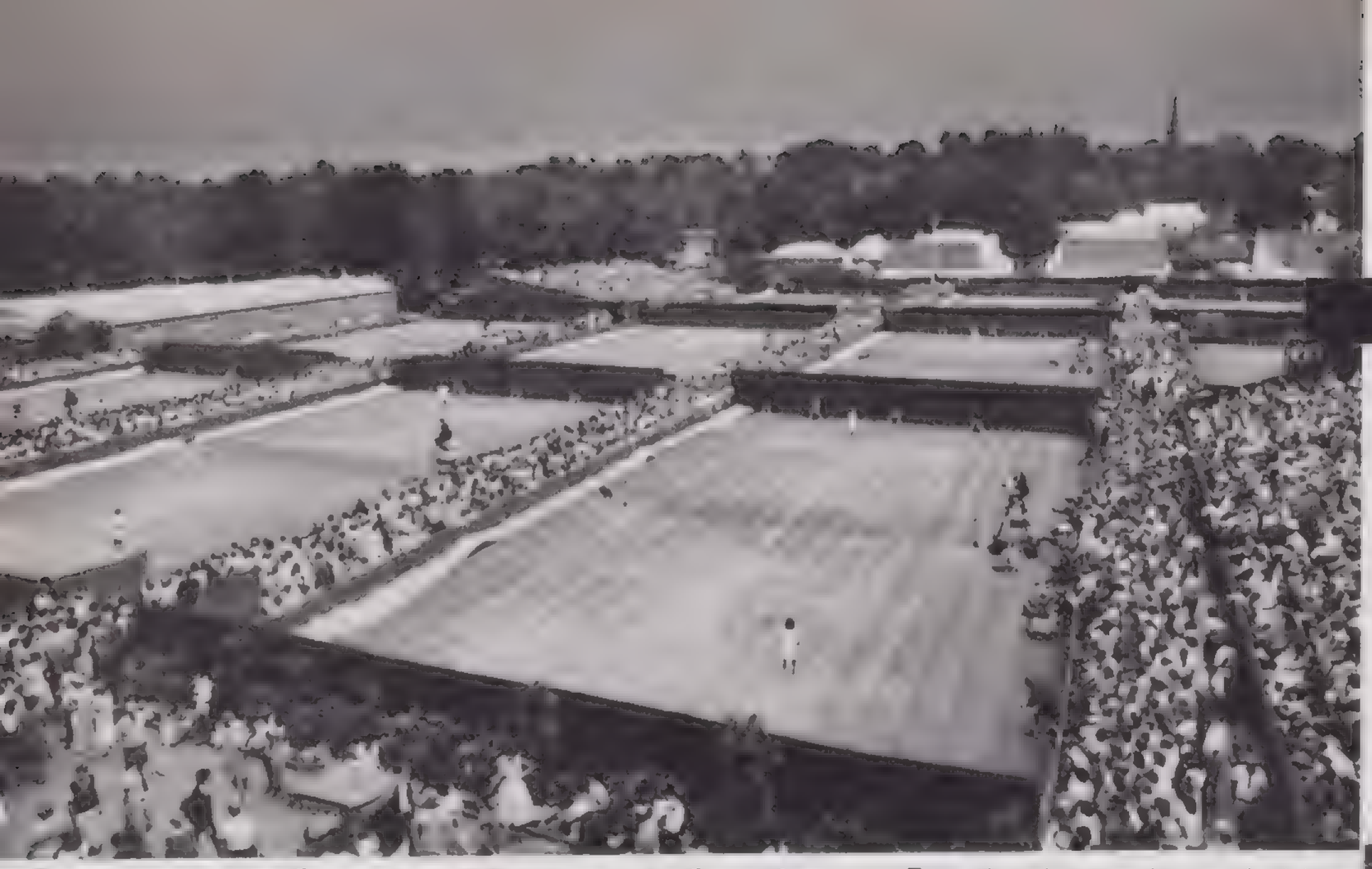

Travel Now

Luxury cycling…glamour tennis…the great SST sale…Florida spa news

By Richard Alleman

A week at Wimbledon

For the best view of this year's Wimbledon tennis championships, Keith Prowse & Co.—the world's oldest and largest entertainment ticket agency—offers a series of packages to this premier social/sporting event of the British summer season. Of particular interest: an eight-day Wimbledon fling (July 1-9) that includes the men's finals and women's semifinals. Price—$1899 per person, double occupancy—takes care of center-court and number-one-court seats at the matches, London hotel, breakfasts—plus a Champagne luncheon and afternoon tea in the Keith Prowse marquee at Wimbledon. Another one-week package provides similar amenities—but focuses on the women's finals and men's semifinals; it costs $1499. *Note:* Air fare between the U.S. and London is additional. See travel agent or page 368.

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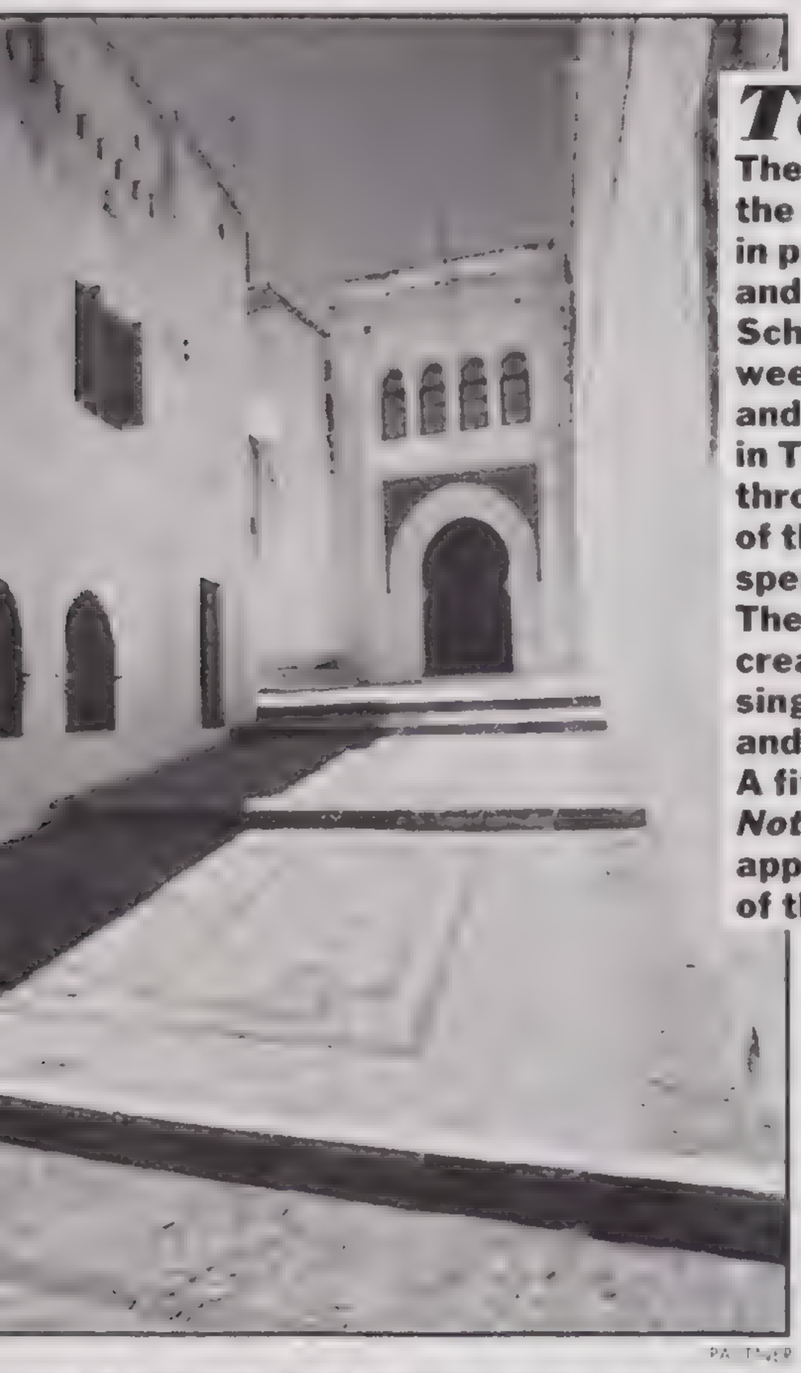

To the Casbah . . .

The exotic city of Tangier, Morocco, provides the setting for special summer workshops in painting, photography, drawing, and creative writing offered by New York City's School of Visual Arts. Sessions are three weeks long, begin on July 7 and July 28, and include two weeks of intensive studio work in Tangier followed by a seven-day journey through Morocco. A lecture series is also part of the program; this year, among the star speakers are Susan Sontag and Grace Paley. The star teacher: novelist Paul Bowles—creative writing. . . . $2700 covers course fees, single dormitory room, meals, in-country travel, and air fare between New York and Morocco. A five-week version of the program costs $4545. *Note:* Since these are advanced workshops, applicants will need to present samples of their work. Information: (212) 679--7350.

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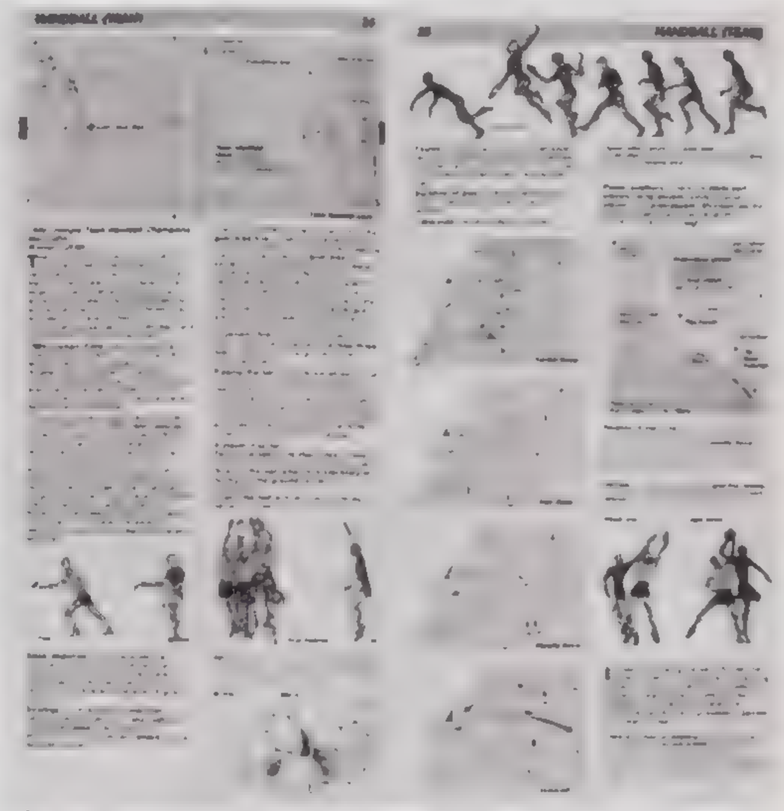

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In Tarpon Springs, Florida, the vast Innisbrook Resort has just introduced a comprehensive spa program. Headed by three health professionals, Innisbrook's new three-, four-, and seven-day fitness and nutrition packages feature nature hikes, stretching, aerobics, water exercises, health and diet lectures—plus free time for golf (on three courses), tennis (eighteen courts), swimming, sunning. Prices range from $295.50 to $415.50—depending on season—for the three-day program; price includes a deluxe suite (double occupancy), meals, classes, daily massage. See page 368.

OLYMPICS PRIMER *July 28 to August 12, all eyes will be focused on the XXIII Olympic Games in Los Angeles. Since most of those eyes will belong to television spectators, the Access guidebook series has just come out with a guide to the Olympics written especially for people watching them on TV. Available at bookstores, "Olympic Access" is $4.95.*

Egypt al fresco: Andrea—a farm restaurant near the Pyramids

Egypt: Eating well is the best surprise!

A FOOD CRITIC'S CAIRO DISCOVERIES

BY MIMI SHERATON

Food was one of the considerations that caused my husband and me to choose Egypt for a two-week vacation last November—not because we expected the food to be good, but because hearsay and memories of a visit twenty years earlier had led us to expect that food there would be, if not really bad, then at least totally resistible. Before deciding that this is just another example of human perversity, consider the life of a professional eater, forever sampling meals in restaurants and, in between, nibbling in markets, posh food shops, and tempting patisseries.

Were I to go to most countries in Europe or Asia, my vacation would duplicate my work days, for I am one of the fortunate few who are paid to do what they most enjoy. But with Egypt, I looked forward to losing weight while seeing marvelous sights and toasting in warm sunshine. The surprise proved to be that when I am not out looking for good food, good food is looking for me.

During our first week cruising the Upper Nile on an excursion boat, our expectations were fulfilled. The late autumn sun was hot enough to impart instant tans, the sights of the ancient temples at Karnak, Luxor, and Abu Simbel were matched only by the fascinating and colorful riverside Nubian villages—and the food on board could at best be considered sustaining. My skirt waistbands indicated that at least a few pounds had dropped off.

But Cairo turned out not to be quite the dieter's paradise I had imagined, owing to the efforts of several Egyptian friends. Knowing my weakness for authentic native fare, they had prepared a list of half a dozen or so places, each featuring an Egyptian specialty, and all surpassing the usually abysmal local standards of sanitation.

Generally Middle Eastern in character, Egyptian cooking has some African accents as well, most especially in the oils such as flaxseed, lettuce seed, and cottonseed—and in the spicing of dishes that are heavily overlayed with cumin, a spice that is not among my favorites. The food, unfortunately, is not carefully prepared in many restaurants and the result is a harshness of flavor as well as dishes that are basically good but often greasy, overcooked, and reheated. Those Cairo kitchens operating with finesse, therefore, stand out.

Usually, an Egyptian restaurant specializes in one sort of food—bean dishes, *kebabs,* grilled chickens, fish, pigeons, or the pizza-like *fateer.* Almost all automatically serve *mezze,* the enticing appetizers that are the best creations of the Egyptian kitchen. Stuffed vine leaves, eggplant salads, olives, the tiny grilled meatballs known as *kofta,* the aromatic purée of chick peas and sesame paste that is *taheena,* and the cracked-wheat and parsley salad *tabbouleh* are the standards in this array. Few of the restaurants listed here offer dessert or even coffee and no liquor unless otherwise stated. If the owner is a devout Moslem, you cannot take your own liquor *(Continued on page 360)*

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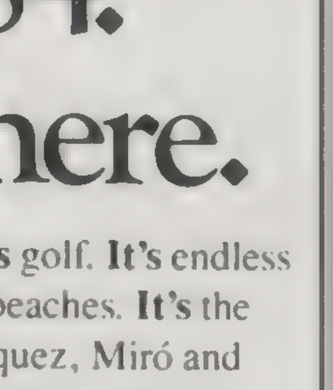

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EGYPT

(Continued from page 358)

to the restaurant either.

Cairo is a difficult and confusing city to negotiate, especially at night when it is impossible to hail taxis away from the large hotels and tourists centers such as museums. It is a good idea, therefore, to hire a taxi for the round trip from hotel to restaurant and to let the hotel doorman set the price, which will remain firm once agreed upon. There are meters in Cairo taxicabs for reasons that have nothing to do with the rate foreign visitors pay.

Prices are almost unbelievably low in most of these restaurants, and they provide far more entertainment and diversion than the formal, stuffy, and generally mediocre

Egyptian fast-food: Cairo "fateer" stand

hotel restaurants that are the only alternatives. The restaurants below are listed according to their specialties. Only the last, Aladin, offers a complete menu of appetizers, main courses, and desserts that can be ordered as a meal in a more or less formal, fallen-grandeur setting.

Fool and tamia Based on the brownish red beans that have been a local dietary staple since ancient times, these two dishes are the essential fare of Egyptians of all classes. For the dish *fool* (also spelled *ful* and pronounced halfway between "fool" and "full"), the beans are simmered slowly for hours into a sort of porridge which is then dressed by the eater according to taste. Standard toppings include oil of some sort. My preference was for olive oil but the native taste is for the inexpensive and harsh-flavored flaxseed or cottonseed oils. Butter is also used but can be pasty. There are other toppings such as boiled or fried eggs, chopped raw onion, yogurt, sesame sauce, pickled vegetables, hot pepper, lemon juice, or even rice. Order the combination you prefer, then eat the mixture with a spoon. The same beans are *(Continued on page 363)*

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EGYPT

(Continued from page 360)

ground and mixed with onions and spices and are deep-fried into the croquettes that Egyptians call *tamia* but that the rest of the world knows as *falafel.* The best *fool* and the crispest *tamia* are turned out at El Tabie, 31 Orabi Street. The *tamia* can be had in a pita sandwich as a walkaway snack. Like most of the other eating places listed here, El Tabie is informal with an open-air counter and an enclosed dining room in back. It is a more satisfying choice for a casual lunch than for dinner.

Fish Throughout Egypt, the fish is fresh and delicately prepared—but nowhere more so than at the handsome old restaurant Hag Mohamed El Sammak on Abdel Aziz street across from the Omar Effendi department store (phone: 901-337). This dining room with its yellow alabaster interior and Art Deco accents brought back a fond memory of my 1960 visit to Egypt and is still excellent. Before going to a table, stop at the glass cases in the entrance and select the fish you want, ordering it grilled or fried. Pickled peppers and tiny green olives are among the pungent *mezze* and the best seafood dishes are the grilled shrimp, the tiny fried "macaroni" fish, and grilled perch from Lake Nasr. If you want rice pilaf with this, it must be ordered separately. Parsley, lemons, and the best toasted pita bread we had in Egypt are also served here; but desserts and coffee are not.

Grilled chicken These turn endlessly on the long rows of spits suspended over wood fires at Andrea, an outdoor farm restaurant close to the pyramids at Teret El-Mariottia (phone: 851-133). In good weather, lunch is served outdoors under rush canopies. Dinner is served indoors in a rustic hall. Pita bread is baked here in low clay ovens much like those seen on ancient Egyptian wall paintings—and, before the chicken, you get one of the best *mezze* in Cairo. Beer and wine are served but not coffee or dessert.

Pigeon Squab is well prepared in Egypt—either pressed flat and grilled . . . or stuffed with rice scented with cumin and flecked with currants and pignoli nuts. The best representations I found were at the Casino des Pigeons, a riverside terrace restaurant close to the Cairo Sheraton Hotel on the Giza side of the Abbas Bridge (phone: 896-299). The stuffed roasted pigeon was juicier and more flavorful than the grilled; but five of us managed to get through two platters of each type. *Mezze* were delicious; but no alcohol, dessert, or coffee is served. Lunch or dinner would be equally pleasant in warm weather when you can eat outdoors.

Kebabs Lamb or beef kebabs along with grilled cumin-scented ground meatballs (*kofta*) are superb at Abu Shakra, 69 Kasr El-Nil Street (phone: 848-811). Chunks of grilled lamb left on the bone and done over a big smoky wood fire are also excellent. The enticing *mezze* *(Continued on page 366)*

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EGYPT

(Continued from page 363)

include a rich earthy *baba gannouj* based on grilled eggplant. Because this restaurant is repainted every Ramadan (the yearly Moslem month of fasting), the walls are as clean and shining as new white porcelain. The help is gracious and accommodating. To give you an idea of price, a dinner for two came to $8, tip included.

Fateer Egypt's answer to the pizza is reminiscent of the flaky meat pie (*murtabak*) served in Islamic restaurants in Singapore, or the famed pigeon pie of Morocco. Based on flaky *phyllo* dough, the *fateer* is a layered round pie that may be ordered with a choice of fillings. My favorites were the egg and cheese fillings, and the sweeter dessert *fateer* filled with nuts and raisins and sprinkled with cinnamon sugar. (Meats tended to be stale and greasy.) *Fateer* stands are much like pizza-by-the-slice operations here, with open windows for stand-up or take-out eating or a few tables in half enclosed rooms. The most attractive source for *fateer* is Fatarine El Hussein on El Hussein Street at the edge of the Khan Al-Khalili Bazaar. It is just the right sort of lunch stop when shopping the maze of kiosks in the bazaar; and, being used to tourists, its staff understands English.

The less intrepid eater may prefer to try all of the above specialties at one of the colorful stands in the main entrance of the Cairo Sheraton Hotel in Giza. All are fairly authentic and good, the surroundings are clean and felicitous, and the prices are just slightly higher than those downtown. In addition to the specialties described, this daily food festival offers the grilled-lamb *chawarma,* which we recognize by the Greek name, *gyros,* and another Egyptian mainstay, the delicious *kasheri*—stewed lentils with browned onions spooned over rice and toasted vermicelli, all topped with an incendiary sauce.

A complete Egyptian meal of well-cooked dishes can be had most authentically at Aladin, 26 Sherif Street in the Immobolia Building (phone: 755-694). Somewhat tacky and in need of sprucing up, this dark, stuffy dining room has a draped and upholstered look that lends a certain atmosphere. Dinner would be the best meal to have here because the food is substantial; but the lunch crowd—foreign journalists—is interesting. Pickled eggplant and cucumber with yogurt are among the fine *mezze.* The most intriguing main courses are *moza*—a tender fillet cut from the lamb leg that is braised in a spicy broth; *tagin*—a fish stew rich with garlic and tomatoes; *fatta*—a baked layered combination of lamb, rice, pita, nuts, raisins, and tomatoes topped with yogurt; and the *shish kebabs. Om Ali*—a warm and fragrant bread pudding based on *phyllo* leaves, almonds, butter, cream, and cinnamon sugar—is almost a meal in itself and could easily be shared by two. ▽

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A SMALL GRAND HOTEL . . .A LOVELY LAKE. . . THE PERFECT SET-UP

BY DESPINA MESSINESI

In Vevey, Switzerland: Les Trois Couronnes hotel on Lake Geneva

Vevey is a gem of a town about one hour's drive from the Geneva airport. Vineyards edge both sides of the *autoroute,* with burnt-orange nets blanketing the healthy green vines to protect the grapes from the birds. Immaculate, geometrically precise, the terraced vineyards climb the slope like indomitable Alpine mountaineers.

In a wink, we pass through the ancient small town of Vevey, enter wide iron gates, roll across a cobbled courtyard, and pull up at the entrance of the Hôtel des Trois Couronnes. Then, it is "*un, deux, trois.*" A porter wearing the traditional billiard-green mini-apron scurries off with the luggage; a teenage groom opens the tall glass door.

After registration at the small mahogany reception desk discreetly walled by glass, a room clerk leads me across the marble-columned lobby into a tiny, tiny elevator lined in Valentine-red silk, which takes me to the fourth and top floor.

I blink in the brilliant daylight pouring through three atrium roofs. Rooms open off balconies circling three glass-domed courtyards. Looking down, I can see the enormous red marble crown set into the lobby's marble floor.

My room is adorable. I like the small foyer between the hallway door and the entrance to the bedroom; it makes a terrific sound barrier.

My room, 407, gives a view of everything Switzerland is famous for. From my balcony, I look down on the hotel's terrace—umbrella-shaded *(Continued on page 368)*

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SWITZERLAND

(Continued from page 367)

tables—and flower gardens and across to the feathery treetops edging Lake Léman (we call it Lake Geneva). Ducks in military formation, haughty swans, white sailboats, and sturdy lake steamers glide across the water. Suddenly, a little storm turns the sunny blue lake to grim grey ruffled with whitecaps, and clouds blot out the opposite shore; but, in no time, the storm passes and then the wild rocky peaks across the water, the noble Dents du Midi, appear even more grandiose, blanketed in snow.

I like the Swissness of Les Trois Couronnes, its air of quality and scrubbed cleanliness: white tiled bathroom with white towels including a washcloth; desk with a grained red leather top; and best of all, crisp white linen sheets with three small pale-blue embroidered crowns.

Built in 1842, the *Belle Époque* Hôtel des Trois Couronnes is one of Switzerland's oldest. German, Netherlands, and Russian royalty and nobility have stayed here as have Middle Eastern and Texan oil barons plus many musicians and composers. Along this span of Lake Geneva known as the Swiss Riviera, the climate is exceptionally mild; palm trees are not uncommon.

Vevey, a fist of a town, is beige and brown: beige stucco houses and buildings under steep brown tile roofs like 'twenties cloche hats. Walking on the arcaded main street, I am tempted by the many pastry and chocolate stores, stop to admire the still-life beauty of a butcher shop right next to an elegant men's tailor shop. As in most small European towns, the center of action is the railroad station and nearby, the Grande Place, the market square filled with flower and vegetable stalls around a block-long market building with a clock tower. In the market and on a little side street, I discover a shop that makes to order cords, silk tassels, pompons in capricious colors.

French is the first language in Vevey, which is in the Canton of Vaud; at Les Trois Couronnes, the staff speaks French, along with German and some English; the menus are in French. With pink linen cloths, bright flower centerpieces, the dining room moves onto the terrace in warm weather.

During lunch, hotel guests on long stays—and most are—head for their regular tables. The experienced maître d' knows well which dishes to recommend to them. To be free of decision making, even though it is just for lunch, is a luxury.

Curious to sample more modest fare, one day I lunch at the Café Restaurant du Port, a few blocks away from Les Trois Couronnes. Inside, the air is steamy from cooking, an orange canary trills away; definitely a neighborhood place. People entering greet me with an offhand "bonjour" as they sit at refectory tables. I order the specialty of the region: poached *omble de chevalier*, a large freshwater fish, served with mounds of carrots and celery. It is a splendid meal.

Columned court: Les Trois Couronnes

On this blue-sky, smog-free afternoon, I resist the thought of a siesta between the monogrammed linen sheets and opt instead for a drive. My Swiss companion/driver complains of discomfort from the *foehn*, a warm southerly wind that brings superb sunny clear *(Continued on page 370)*

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SWITZERLAND

(Continued from page 368)

weather. Evidently, many Swiss feel distressed by the *foehn,* which lasts three or four days until dispersed by a storm.

En route, I remember that Fredy Girardet, a remarkable *maître cuisinier,* has his establishment at Crissier, a village on the outskirts of Lausanne. (I had met Girardet after a fabulous luncheon he prepared in New York City a year or so ago.)

At Crissier, we are driving by an impressive stucco building with a stone engraved Hôtel de Ville (Town Hall) when I spot the name Girardet above its fan-shaped entrance. It is four o'clock; Girardet is not in.

The two large uncluttered and sunlit dining rooms hum with people; lunch is over, guests linger. The kitchen is quiet, empty, immaculate. Scrubbed white/brown mosaic walls, bare stainless-steel counter tops, large windows overlooking flower gardens.

Upstairs, the salon for aperitifs and after-dinner coffee is starkly modern: subtle grey-green felt walls, bouncy dark-green banquettes of glove leather, walnut tables, cylindrical white lamps.

At the desk, I buy Girardet's cookbook (published until now only in French) and notice the Girardet system of jotting down reservations. They use a large art book with floor plans of the two dining rooms, write in the names. Vowing to return, I drive on. . . .

Back in Vevey, I insist on seeing the flamboyant onion-domed Russian Orthodox Church, a conspicuous and startling sight towering above the town's brown roofs. According to guidebooks and my Swiss companion, the church is rarely open; but I am lucky. As I walk across the crunchy courtyard, mysteriously the church door moves.

Historic trade sign: Girardet restaurant

It opens. I see light from flickering old wicks hung above priceless icons; a robust blue-robed priest stops to chat. Reminiscent of those in Saint Petersburg, the church was built by the Schouwaloff family, long-time residents at Les Trois Couronnes, and dates from the late eighteen-hundreds.

New at Les Trois Couronnes is the Clinique Paul Niehans. Low-keyed and discreet as everything is at this splendid hotel, the clinic is located in a wing at the far end of the lobby. Guests and patients both enjoy hotel luxuries, however.

People come to the hotel-clinic for the six-day cell-therapy treatment developed by the late Professor Paul Niehans. Cell material is taken from unborn lambs (fetuses) in strictly controlled breeding centers. To guarantee the quality and quantity, the cells (called Niehans-Zellen) are freeze-dried, a process developed by Niehans in collaboration with Nestlé Corporation scientists.

Cell therapy, which is well known in Europe, is not approved by our U.S. Food and Drug Administration. The treatments, its proponents say, revitalize. They do not claim that the therapy will prolong life but that it "gives the years more life." As a supplement to cell-therapy treatments, the clinic's staff is trained to give Chinese acupuncture and Japanese massage.

Results of the treatments may show up later, after three or four weeks. Then, devotees often say they feel great, full of health. How long does this feeling last? For some, it may be lifelong; for others, only six months. Unlike a Swiss watch, there is no guarantee for the human mechanism.

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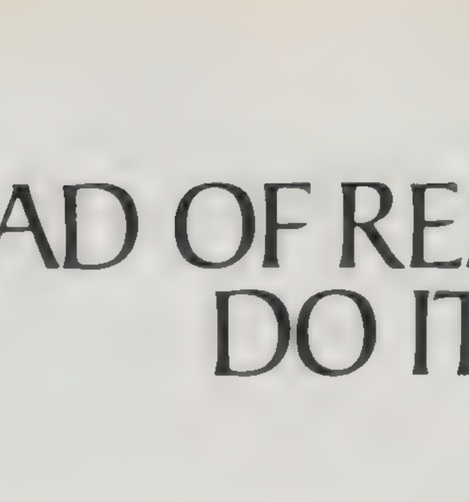

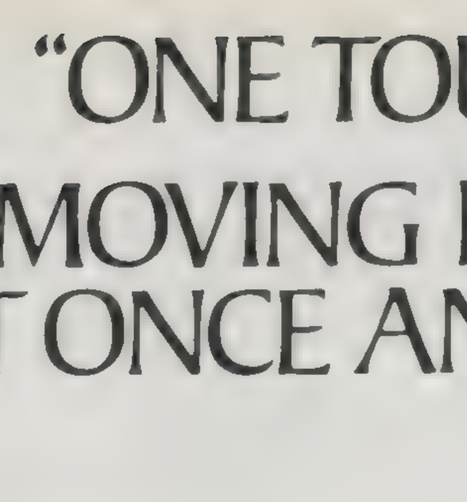

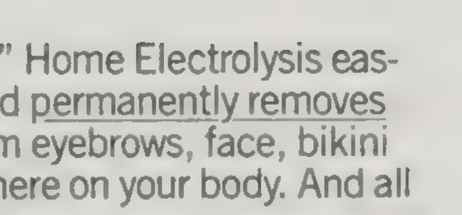

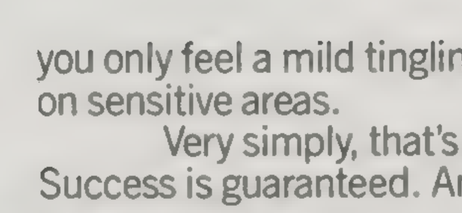

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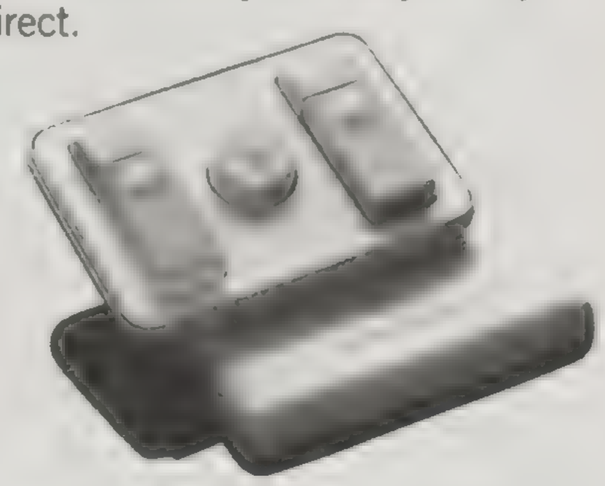

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THE SALONS THAT MAKE THE DIFFERENCE

This Spring, clothes are crossing over the sex barrier, demolishing the lines between men's and womenswear. The new word for fashion is androgynous, clothes to be worn by either sex. Oh, we're still making statements with post-atomic (Japan), high fashion with low heels and no backs (France), and feminine chic (right here at home); we're even into world politics—check out the military moods—but we've taken "sex" out and left sexy in.

Now how do you top this one? Come into your local Sebastian Artistic Center and see what Spring looks like on you. Severely constructed cuts feature short necklines with feminine sweeps across the cheeks. Colour-spacing gives hair a completely new texture. And the colours are subtle, but sexy. We'll do it for you with Cellophanes.

SEBASTIAN

Movie Star Express

FROM LONDON TO VENICE, A NONSTOP PARTY ABOARD THE WORLD'S MOST GLAMOROUS TRAIN

BY JILL ROBINSON-SHAW

Suddenly, from what I have come to appreciate as reality, I find myself with this extraordinary blond Yorkshireman at Victoria Station in London, swinging my arms to the gleeful sound of The Royal Marines' Band, surrounded by ladies in taffeta dresses with trains, gentlemen in afternoon frock coats. It is the send-off for the one hundredth anniversary of the Venice Simplon Orient-Express—and Stuart and I are off into another century, living in one of those movies they can't afford to make anymore.

The movie stars are here, dressed to kill, wearing the shades that draw curiosity best. They are here to feel like real born-into-it royalty, and the peers have come for a taste of that same flash. (A Lady G. is getting most of the photographers' attention; she will also win the how-many-great-outfits-can-you-fit-in-one-compartment prize.) And also here are the young rich-from-rock and the semi-punk group who have discovered an amazing new thing to do when you have more money than everyone. They've all come to take the train that's a star; and they come, all the time, because there is simply nothing like it now. The Orient-Express is an epic of romantic excess on wheels.

We begin with lunch—the experts are loving the wines; we're beaming as we sink back into seats of the Old Boys' Club proportion. Baby orchids (as always) are in the bud vases; the lampshades are pure silk. The food, catered by Prue Leith, is silky, fresh as tomorrow: cream soup, smoked salmon, Stilton, cream and butter on everything—such lies about English food! But Michel Ranvier, the chef on the European side of the journey, is just as amazing, does "superb meals and no sweetbreads because the train loves to have Americans." This is explained by Lady Stevenson, who, in full costume, also talks about the bustle. We go past fields of perfect sheep, thatched cottages, appl-y orchards, and the hop houses of Kent, like antique missiles plunked in this gardenland.

Now we've come to Britain's coast, and it's on to a special salon on the ferry. Mournful merriment by the Palm Court Orchestra; they are playing for a *thé dansant* in a novel by Henry James, wearing costumes by John Singer Sargent. Cher, in high punk, watches them, eyes shining, a captivated street urchin; she sends her companion, a rosy blond lady in a medieval pink gown, to tape the orchestra. "Who is your friend?" I ask. "My Nannie," Cher tells me. Such eyes she has. Cher. And the Nannie.

We're greeted in France with more music. Now we're in our compartment and marquetry is character—but the comfort, the perfect placing of each accessory! Engineering for compressed spaces is not new to our century; the glamorous precedent—coachwork. We watch the sun falling over the French countryside. I'm crying, "It looks like France. They got it perfect!"

Into black tie—a triumph in this small space. (You do eyeliner at the pause for engine changing at Amiens.) After all, if the chefs in that tiny kitchen can come up with a plaited fish as a course, this is the very least one can do.

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We dine with a world-class gourmet and his bride. He takes the bow from the Yugoslavian violinist (whose wildly good group plays for you) for a scherzo or so, his eyes darting in alarm should a perfect morsel of the meal slip by untasted. "It is amazing," he says. "The real mystery," he lowers his voice, "how do they do it?"

"Do you always eat like this on this train?"

"I don't want to tell you," he whispers, "because it's hard enough to get a reservation. But you eat precisely this splendidly."

Paris greeted the train's first trip with a festival of then brand-new electric lights. Now, one century later, captivating *gamines* in plumes meet us, carrying baskets with bouquets of miniature cyclamen, pale velvety leaves, copies of *Le Figaro* from "Samedi, 20 Octobre, 1883" with the headlined story, "L'Orient a TOUTE VAPEUR."

We return to dinner: one lady arrives and has her second dinner with a gentleman who has had his first dinner with a rather celebrated lady who then went off with a stylish couple through the Chinoiserie dining car . . . never to be seen again. This is travel with enough time to get a little intrigue going. And the porters speak almost every language including selective silence. It's a delicious way to have an affair. Or, if you *(Continued on page 374)*

"The Orient-Express is an epic of romantic excess on wheels"

At Victoria Station: a Royal Marines' Band send-off for the Orient-Express

THE ORIENT-EXPRESS

(Continued from page 373)

are married, S. reminds me, to have all the pleasures and none of the consequences.

And so with the singing and now the dancing in the bar car going on, we go to our room. We settle into the damask sheets like pieces of Tiffany sterling. I want partly to spend the rest of the night watching these magical places go by in art-nouveau tones, but then, there is nothing like sleeping on a train. Even though memory plumps every pleasure, no childhood Super Chief excursions have prepared me for this luxury. Each of the towels is monogrammed. Now, in moonlight, I notice silver racks holding tiny bottles of Perrier; Champagne would be at your beck and call.

The young men who serve you are not only appealing to look at, which is not such a terrible thing to say, but they're hotel trained. Swiftness without rushing.

The breakfast tray arrives as dawn comes over the Alps—with delicious brioches and croissants from Lausanne and all the varieties of jam one could conceivably lick off each others' fingertips. (How casually I say croissants from Lausanne. Listen, this is a bewitching moment.) The very best butter, my husband's arms, and rose-colored sunlight on the actual Alps . . . and rocketing by it all on silver wheels. Who can dare be cool on such a trip? This is where the negligée with the feathers feels at home. Bring it: there is more space than you are warned there is.

Then from the crisp Alps, where you imagine Heidi and her sullen Alm Uncle, you plunge into the Simplon Tunnel. We forget with all our flick-of-the-wrist escapades that this twelve-mile tunnel killed sixty-seven men in its construction. And from the tunnel we come into golden light. It's green, terra-cotta, golden, and turquoise and it is Italy. "This really is!" All of it—all of Europe—looks just like I'd hoped it would and feared it might not—the fear winning out. This is my first trip to Europe.

After croissants and so forth, we're sitting, quite bare, with sun streaming in as the train slows through a station, then stops. There is an empty train in front of us. Yes, this is surely Italy. Look, I smile slyly to myself, that man is even polishing that brass pole with erotic style. I pay attention. This is not a brass pole. It would be possibly rude to cover myself up. I will sit very still. Stuart will not notice. But Stuart is saying to himself (he tells me later): Jill must not notice, she will get upset. So I say nothing. But perhaps what our flasher needs is drama, an opera of outrage. We see him move disconsolately on, polishing fruitlessly. World-weary ones, these rich travelers, he must have thought. They have seen it all. Done it all. That train.

Just the honeymoon legends alone: the Duke who supposedly gave his bride Monte Carlo as a wedding gift; the two couples

In the dining car: Cher, Champagne

who shared a suite, never came out, occasionally rang for more Champagne.

We meet an American man and Viennese woman who met on the train, both married. They are celebrating with "their" train: one divorce has come through. Perhaps the passion had been about the train, so for months they'd meet at only dreadful places—to be sure it was love and not damask. Which, by the way, Shirley Sherwood explains, can be laundered only in Paris. (Mrs. Sherwood, as practically everyone knows by now, with husband James, is responsible for resurrecting the "great train.") "The South American rubber barons sent all their laundry to Paris," she goes on. You never knew such a thing. She knows and cares about each petal in a wreath of marquetry. James Sherwood, however, is in an extremely brisk mood: "Don't sleep terribly well on trains," which is like Henry Ford's saying he gets car sick.

For this reason, Sherwood's putting air-conditioning in 50 percent of the cars: "The Europeans hate it, but Americans and South Africans won't go without it." When the last of the brass bands meets us in Milan, I see Sherwood put a gentle pat on the iron haunch of car S-2 as he passes by.

Then as we are selecting the last delicacies from a splendid final buffet lunch, someone says, "How will you like the train when it isn't a party?"

But it is always a party if you wish—and strangers on the train can become fast friends. Only a week after we return to London, we see one traveling companion at a London event. (Too far across the concert hall is Lady G., sweeping through in a cloak of unparalleled distinction.)

"They still haven't found *her* . . ." our friend whispers . . . the missing celebrated lady.

"Really!" I exclaim. "And did she never leave the train?"

"Who can remember? Who can say?" our friend smiles.

Perhaps she will be discovered at the Bicentennial of the Orient-Express, preserved in Lalique, frozen in time. ▽

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Parador Pleasures

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BY KIMBERLY GOAD

Among the many joys Spain offers up to travelers are its parador hotels. There is something irresistible about staying in a twelfth-century castle—especially one that's been fitted to meet twentieth-century standards of luxury. And it's not every day that one sleeps in a room once occupied by King Fernando IV, or sits down to dinner in the former quarters of Napoleon and his troops.

Besides fulfilling the most romantic of fantasies, a stay in a parador offers a special look at Spain—since most are not in big tourist centers but in towns and villages. A stay at a parador is also a good introduction to classic Spanish cuisine: *paella;* tender roast suckling pig; a wonderful stew called *fabada* made with white beans, peppers, and *chorizo* (spicy-hot sausage); and delicious seafood. Two meals a day are usually included in the price of the room; all meals are served on the same china at every parador—white with a blue rim and a tiny blue "MIT" (Ministry of Information and Tourism) on each bowl, each plate.

Of all the paradors, those created from ancient castles are the most seductive. An hour north of Madrid, the parador in Siguenza, for example, dates back to the Middle Ages. Inside, long hallways hung with brass-framed mirrors and flanked by suits of armor lead to heavy wooden doors, with surprises at every opening. Through one, find a grand ballroom for gala parties; through another, a typical Spanish bar serves *tapas* with drinks . . . and in the middle of it all—a cobblestone courtyard with perfectly trimmed hedges, a sculpted fountain, and eighteenth-century lampposts that make a lovely light at night.

Outside the castle, there's no sense of urgency about anything. The quiet town only comes alive during the summer when Madrileños (including, on occasion, King Don Juan Carlos and his wife, Doña Sofia) retreat to Siguenza to escape Madrid's heat.

Heading north on Route 120, three-foot ivory-white crosses stand along the side of the road. Over eight hundred years ago, these crosses led pilgrims to the shrine of St. James in Santiago de Compostela. Today, they also lead to the charming town of Santo Domingo de la Calzada.

The town's historic parador used to be a stopover for the faithful making their way to the shrine. The parador sits on the town square where, on festival days, locals still do an ancient mating dance known as the *jota.*

The parador is one of the smallest of the chain with only twenty-seven guest rooms and a lobby that has retained many of its original medieval features: a stained-glass panel in the center of the ceiling, fifteen-foot stone arches, and silver swords criss-crossed on the walls.

Not all of the paradors date back to the Middle Ages. The Parador de Fuentes Carrionas was built in 1975 in the little mountain town of Cervera de Pisuerga. The town reminds one of Switzerland, and the parador of a Swiss chalet beautifully nestled in the mountains, surrounded by evergreens. One has breakfast—hot corn-fritter rings and rich coffee—on the terrace; the only sound is the faint roar of the Carrión River.

From November through February, Parador de Fuentes Carrionas doubles as a ski resort. During warmer months, the area is a perfect place for long hikes, fishing in the Carrión, or for sight-seeing. In nearby Frómista, San Martín de Frómista is a beautiful eleventh-century Romanesque church; the earth-and-straw huts that still house many of the villagers provide startling contrasts.

Salamanca is an alluring thirteenth-century university town rarely visited by Americans. Here, one of the newest hotels of the parador chain is a large, thoroughly modern building that is surprisingly appealing with a rambling lobby, excellent restaurant, outdoor pool with cabañas—plus a spectacular view of the city.

Across the Tormes River—a short bus or cab ride away from the parador: the bustle, the beauty of Salamanca—with its streets crowded with university students, its historic buildings and churches. Near the campus, two cathedrals stand side by side to form one giant Gothic/Baroque complex. Not far away, the Plaza Mayor is an extraordinary open-air square edged with shops. Until the middle of the nineteenth century, bullfights were held in the square—but now it's given over to cafés and to the best people-watching in town.

After a day spent discovering Salamanca, knowing that the comforts of the parador await intensifies the pleasure of being in a new city . . . of being in Spain. ▽

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VOGUE'S View

Signature pieces: designers' favorites...the skirt of the season...fast-paced style

Greatest Hits: designers' "classics"

A Breuer chair . . . Sullivan skyscraper . . . '45 MG: all classics. Garbo's *Ninotchka,* Olivier's *Wuthering Heights.* Did Salinger know kids would grow up reading *Franny and Zooey?* Classic films, books, items well-designed are shared and cherished; they become points of reference. Classic clothes, for the most part, sound like a bit of a bore: baggy cords for a weekend in Connecticut.

And yet, consider monsieur Saint Laurent: As long as ten years ago, this fashion-maker said, "My collections—especially my prêt-à-porter collections—are made for everyone, not just an elite; and I always conceive them in two parts. One part is stable, classic, and does not become démodé: pants, blazers, blouses, skirts, cardigans, raincoats. I think women want to be able to find these every season: bettered, perfected—but with minimal changes, because they are the indispensable *base* of their wardrobes. A stable base—like a man has."

That base, in Saint Laurent's or any other designer's hands—expected, depended on by clients—may not write a season's fashion headlines; ironically, these designer items are, very often, the best of their kind. After the fashion, in fact, this is the style.

The style: As a man has grey flannels, a Burberry, a pinstripe suit, a woman—in YSL's view—can depend on a tunic, blouson, smock, or safari jacket, her coat-dress, trousers, and chemise: all are YSL classics, all present, in some form, in each collection. For women who understand that sort of nighttime dressing, there's a tuxedo suit: the notion made its debut in 1966, and YSL has shown it ever since.

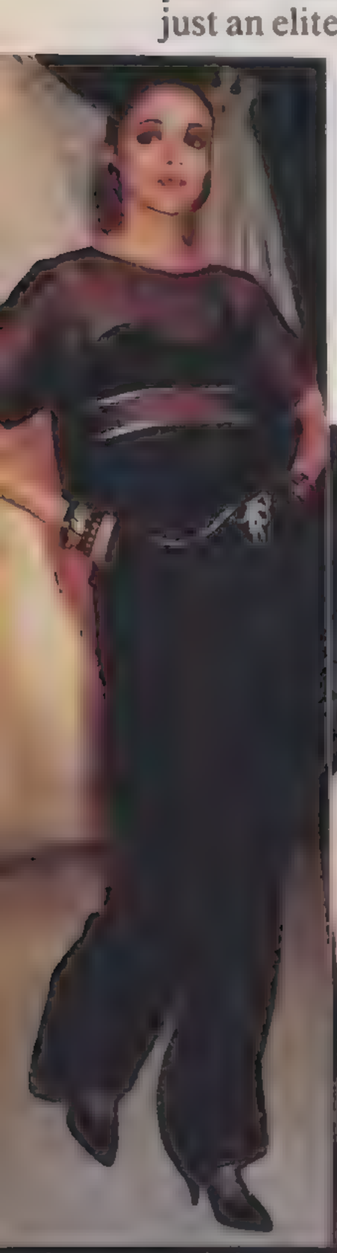
One season, that tuxedo suit might come with pants, another a skirt; the "basics" may alter in length or fabric. "You think it's the same, but it's not," says Michèle Martineau, *directrice* of YSL's St.-Sulpice Paris boutique. "There's always the detail that makes the difference."

Not a repeat, in other words, but an evolution, a continuing interest. Says Emanuel Ungaro, "For many years, I've been working on a form of jacket cut entirely on the bias"; that jacket might be made up in menswear cloth or silk. "The cut gives the feeling of ease and approaches as nearly as possible the comfort of wearing a cardigan sweater." The jacket evolves; it alters, it's recognizably Ungaro's classic.

"Classic" can mean, simply, the marketplace at work. Women come to expect a designer's signature pieces; they come back again and again—say, for a short black jersey dress. Why? "It has great longevity," explains Geoffrey Beene.

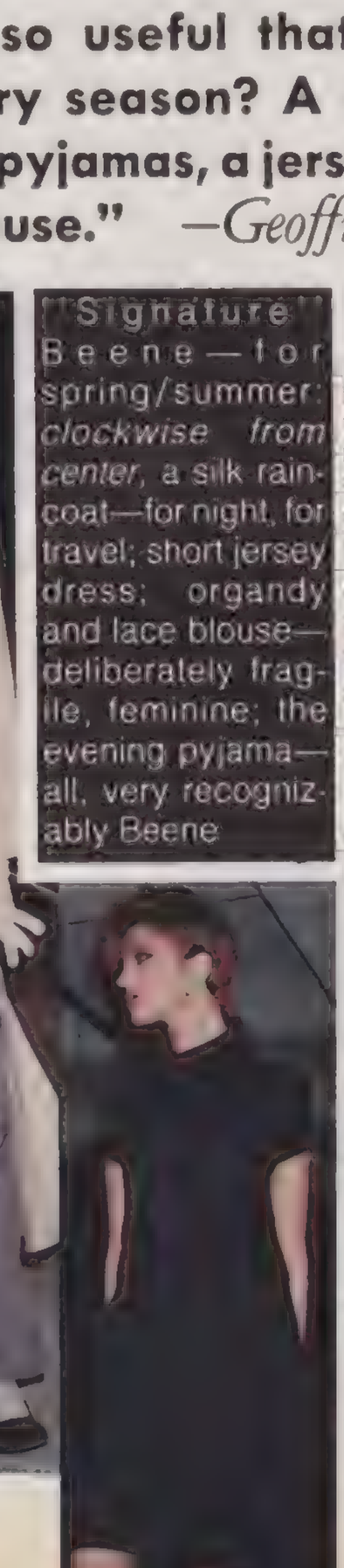
Is it a wardrobe basic? "Definitely. That's the very reason it's around that much." And that holds true, he thinks, for his other standards—a silk raincoat, evening pyjama, a fragile—and exquisite—blouse. "I try to think of the things that are absolutely the most useful for a woman, and those particular items seem to be. But I had to start doing them because I like them myself."

This thinking, for Geoffrey Beene, extends even into the matter of shoes. "I design my own shoes, and I find I always have to include a good walking shoe, a classic pump, and a great sandal in each collection. Those three shoes, in a ward- *(Continued on page 384)*



"What are so useful that they're needed every season? A raincoat, silk evening pyjamas, a jersey dress, beautiful blouse." *—Geoffrey Beene*

"Signature" Beene—for spring/summer: *clockwise from center,* a silk raincoat—for night, for travel; short jersey dress; organdy and lace blouse—deliberately fragile, feminine; the evening pyjama—all, very recognizably Beene



Three YSL classics—the tunic, coat-dress, "smoking" suit for night: staples of almost every Rive Gauche collection, this season, *right,* the tunic—longer, buttoning, in navy jersey; the coat-dress is belted, the tuxedo jacket is cut small

"'Le Smoking' is a basic that doesn't date. It is a sure thing that has no era, no season." *—Yves Saint Laurent*

PIERRE SCHERMAN, CLAUS OHM

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view

great hits...

Left: Ungaro's easy-fitting jacket—in cotton. Other new spring versions top a dress or now come in bright wool—all are cut with ease, and all on the bias

"An unstructured soft jacket to be worn next to bare skin or over draped silk blouses." *—Emanuel Ungaro*

(Continued) robe, will do it all." The sandal is high and strappy; Beene's favorite is anthracite grey; the best medium-heeled pump is black calfskin: the low walking (or working) shoe, a versatile cordovan. Then, to those shoes and the Beene clothes "classics," he'd add a great pair of pants, a double-breasted sweater, a short slim skirt. "That's a whole wardrobe," he says. "You don't need to go much further. Everything else is frosting."

How sane . . . simple . . . how impossible, Beene concedes, to be done. Why? "Because you want the frosting. We think about basics, but no one is satisfied with them. When you have them, you go on to something else."

"Some things always look good," says Perry Ellis. "And I guess that's the point. There are familiar things that always make a particular designer very happy."

Perry's signatures are clearly American ones. A cable-front sweater: "Whether it's in wool, cotton, silk, stripes, checks or plaids, it's always there. It's the most timeless thing. And I think it looks as good from the first collection as it does in the most recent one.

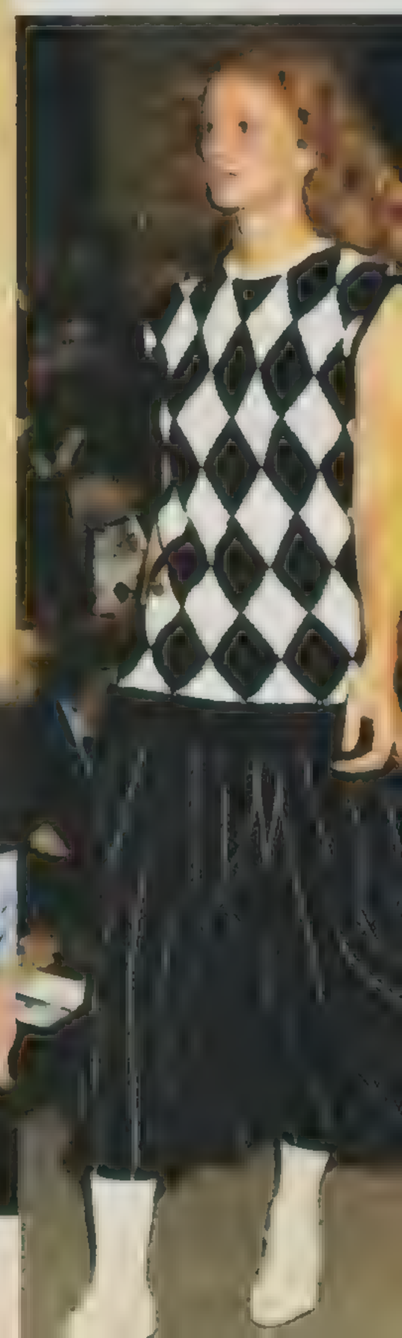
"I've always done the oxford shirt, too—and that has rarely changed in its proportion, pretty much the same for a man or woman."

That shirt is also apt to show up on Perry Ellis himself. That, and another Ellis classic—khakis. "Khaki pants are a backbone; some seasons I like to show them loose and way down on the hip; other times they're pulled up and tight. But they're a classic here—an American classic, with me paying tribute to it. There's no design genius in that."

His long pleated skirt and long top evolve more, from season to season: in fall a flannel skirt and oversized sweater, a long silk tank and soft skirt for coming warm months. "It's very modern and at the same time classic—that straight line, with no waist identification. It's a treasure to the eye to see a woman carry that off."

That may be the secret. "I can only speak for myself and say, 'This is what I love.' "

"I've never done a collection without a classic crewneck cable sweater."
—Perry Ellis



Clothes Perry Ellis loves, shows—in some form—each season, *from top*: Cable sweater—now, under a linen duster; a long skirt and top—these patterned, in navy. Real American classics: a blue oxford shirt, khaki trousers

("View" continued on page 390)

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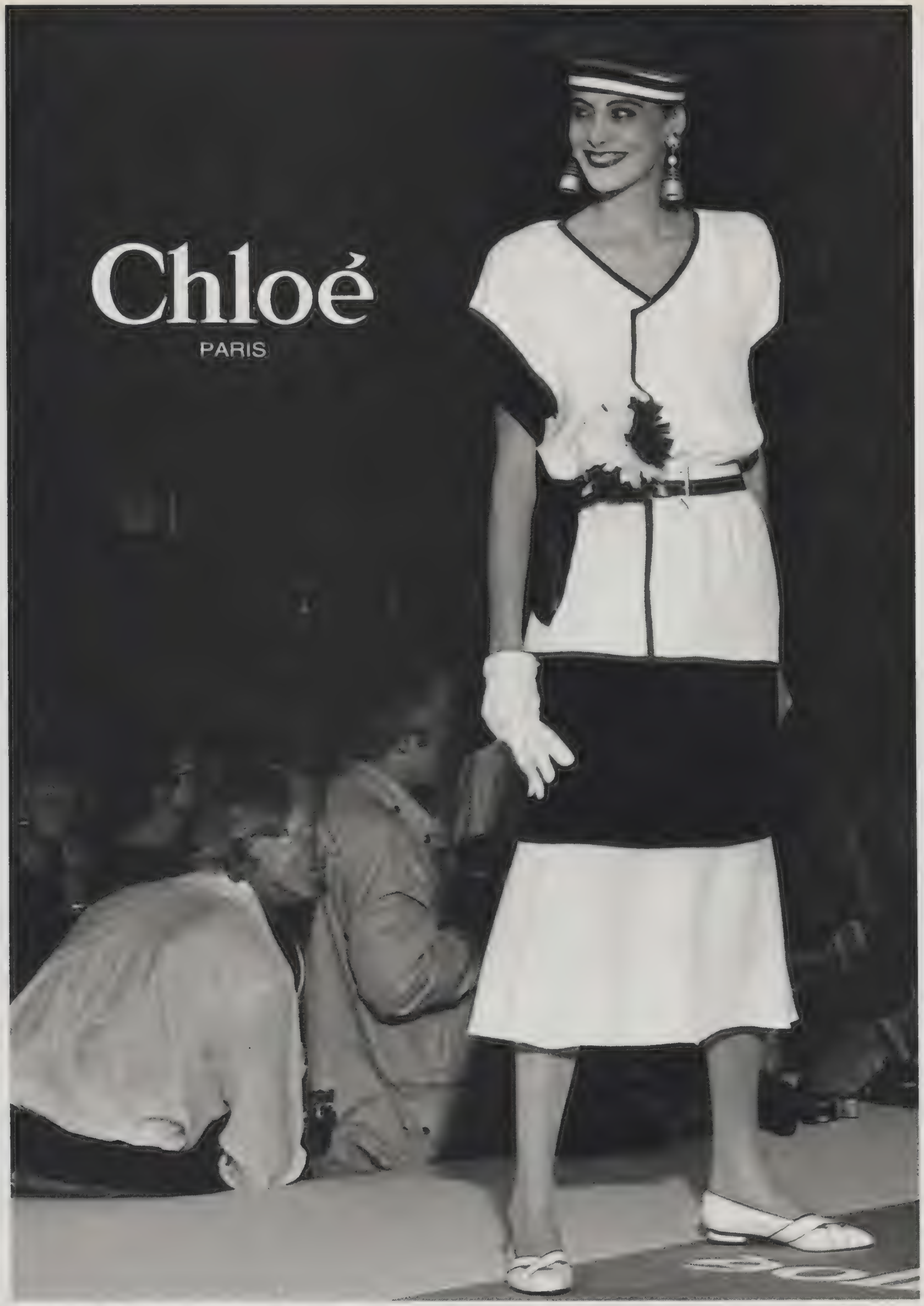

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view

STYLE—A VERY CONTEMPORARY MATTER

Lucy Havelock-Allan is Sotheby's director of contemporary art. Her style, unsurprisingly: sure, fast-paced, modern

For Lucy Havelock-Allan, the perfect work-to-cocktail dress: in jersey, above, from Armani. Weekend things, right: mid-calf pants, sweater at the Paula Cooper Gallery. Working clothes, below: knit skirt, bright sweater.

t could be a museum library: dusty books on Ellsworth Kelly, Larry Rivers, Stamos stacked on sagging shelves; paintings propped against walls. Instead it's one of those rarely glimpsed catacomb offices in Sotheby's New York, art auctioneers. And, all around it, are the markings of London-born Lucy Havelock-Allan's Americanization: an eviscerated Tiffany's box on the windowsill, an epigram taped to her wall. "A businessman is aggressive," it says. "A businesswoman is pushy."

At twenty-eight, a remarkably young businesswoman herself, Lucy says she noticed the more liberal American approach to working women the minute she arrived here, about a year ago. "In England, it still isn't assumed that a woman will work throughout her life; in America, it's taken for granted," she says, as she adjusts her cherry-red glasses (glasses that have become something of a trademark accessory for her, that she also has in blue). "Here, no one stands on ceremony. Everyone is very determined to succeed."

Lucy, who worked for Sotheby's in London for two and one-half years before being transferred to New York, has clearly chosen the American way—opted for a life style that's 90 percent work-related, a whirlwind of clients, auctions, museum openings, trips across the

U.S. and Europe. To maximize time, she "wears less makeup, has a haircut that takes a minimum amount of time," jokes that she lives on Manhattan's Upper East Side "because it's closer to the airport.

"If the speed of your life is very fast, it governs your personal style," she says. "My style is necessarily very simple, straightforward, not fussy. Though I probably sound like Margaret Thatcher, I really don't have time to get things pressed, so I pack things like knits that don't crease."

Other time-savers include one-stop shopping and buying in quantity—four dresses or a

Art is the cultural reflection of the time we're living in. Contemporary art is young, and you need to be young to do it"

range of turtleneck sweaters. "I don't have time to shop so I go into one store and don't leave till it's done." She also sticks with what works. "If I'm comfortable and look good, I'll wear something constantly for three or four years. I'm not interested if it goes in or out of fashion." *("View" continued on page 394)*

Photos, DUSTIN PITTMAN; illustration, MATS GUSTAVSON. Hair and makeup, PATRICIA BOWDEN

Practice really does make perfect.

Without doubt, Chris Evert-Lloyd is one of the all-time great women tennis players.

Three Wimbledon, six U.S. and five French championships, as well as the Australian Open and five Italian titles, are evidence of Chris's unmatched will to win.

She has always played with metronomic precision. She drives the ball hard and deep with a consistency and accuracy that bear testament to years of practice. An increasing willingness to come to the net and volley with the same ruthless efficiency has raised her game to near perfection.

Chris Evert-Lloyd is a very strong competitor indeed. Those who know how tough the game can be have learned to appreciate her for it.

"For the first few years, I think the crowds were just waiting to see the Ice Queen melt," she says. "And, of course, eventually I lost some matches ... but when they saw I could take it ... that I was human ... then they liked me for it. Now crowds are usually on my side ... and that's nice!"

To Chris Evert-Lloyd, stamina and style count. In her game. In the watch she wears. A Rolex Lady-Datejust. "It's a strong watch," she says. "It's always surprising to me how tough it really is.

"Still, I know Rolex has been making watches for a very long time, and 'practice makes perfect' is something I've always agreed with."

Chris Evert-Lloyd and her Rolex Lady-Datejust. Both made perfect by practice.

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view

Style: The Competitive Edge

In this Olympics year, there are new links between sports and fashion: high-tech fabrics, style visible in competition. Here, Mary McFadden clothes on Judy Blumberg and Michael Seibert

"If you put on a really beautiful costume, it makes you feel more beautiful when you perform," says Michael Seibert. For a competitive ice-dancer—spotlit, on center ice—that's not inconsequential. Result: For both the Olympics and this month's World Championships, Michael and partner Judy Blumberg are skating in commissioned designs from Mary McFadden—McFadden with signature rippling pleats, gold embroidery, rope sashes. "Mary's clothes are naturally dramatic," Michael says—and suited to their program music, *Scheherazade.* Blumberg/Seibert got that inspiration listening to a tape of a McFadden fashion show.

A cross-fertilization of fashion and sports can advance fashion, as well. "I've learned a great deal," says Mary, "about fit, about what moves well at great speed. What's important is motion." Technical advances, in this Olympics year, are often athlete-tested: new space-age synthetics that make racing suits glove-tight, aerodynamic, and supportive to muscles, for example, could change exercise clothes for us all. U.S. cyclist Connie Carpenter, for one, has been training in a jacket from Leading Edge to be fully marketed by fall. Windproof, lined with extra-absorbent fabric, it's made for racing or, simply, the outdoors.

OH, CARMEN

Passion and pathos, clearly, have their attractions . . . and *Carmen* may be the world's best—and seemingly-everlasting—source around. From Peter Brook's staged *La Tragédie de Carmen* to Carlos Saura's updated *Carmen* film, this season's offering up an abundance of passionate Spaniards. Not to be outdone, fashion seems to be following the *Carmen* chorus. There are Saura-style full skirts and shawls layered over dance leotards and tights; in Paris, black veils and lace fans. Oscar de la Renta, for spring, showed the taffeta ruffles of the most classical Spaniard. Accessories designer Isabel Canovas, in Paris for spring, has produced an entire group of pieces that could be called *Carmen*-inspired—fans, black leather gloves (like the one *left*) with lace cuffs, bright-colored leather belts, bags with black *Carmen* lace. Like Sonia Rykiel's petaled veil, *left:* Romantic images, in a season of mostly spare fashion. ***("View" continued on page 398)***

ALEXANDER AGOR, illustration by MATS GUSTAVSON

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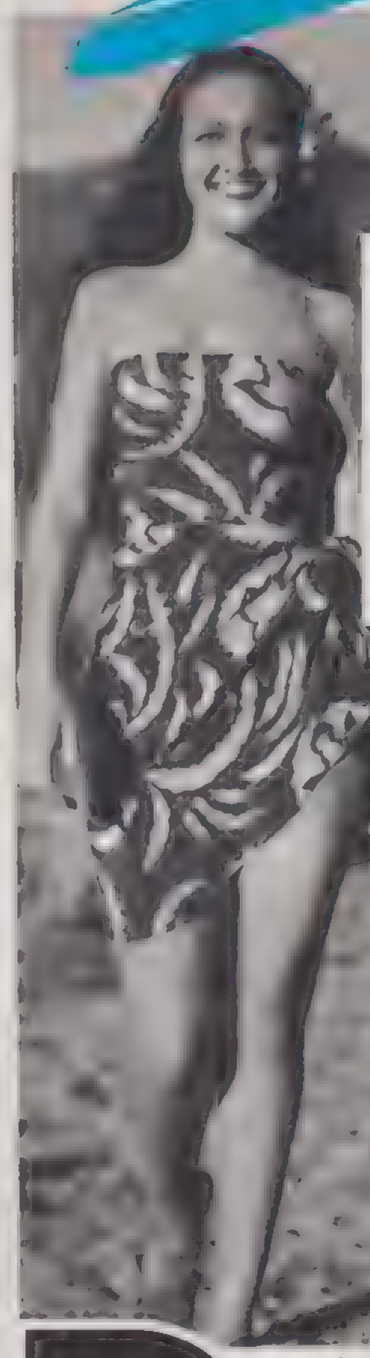
view

S'right: sarongs!



The skirt of the season? The sarong—in everything from suede to chiffon to Japanese cottons. The secret of success: it's long, lean—and attractive

Dorothy Lamour wore them—seemingly endlessly— in *The Hurricane, Road to Singapore, Her Jungle Love,* and *The Jungle Princess.* So, too, have Balinese and Tahitian women . . . and Tarzan's Jane. But no one, perhaps, has stepped into more sarongs than this season's runway models: Versions of these wrap-and-tie skirts have shown up in spring/summer fashion collections everywhere from Milan to Paris to New York. And in a season of generally longer skirts, those sarongs may just be the long skirts that women go for.

Options are there—in abundance . . . and a "sarong" may turn up, hip-knotted, over pants, a skirt, or short flirty dresses. YSL's sarong comes narrow, ankle-length and leopard-printed; Armani's, in chiffon, as a dinner-time foil to a crisp menswear shirt. Azzedine Alaïa's sarongs wrap and body-hug in jersey or suede; one suede version is cut as the briefest mini. Ralph Lauren, for spring, showed his long challis or suede sarongs with belt and boots; for summer, a blue-and-white kitchen-towel-check one is topped by a camisole. Says Ralph Lauren, of the appeal: "I love the look of a sarong because it's both easy and sexy."

Some are sexier than others. Sarongs, this season, may close with a hook; some are really draped skirts; others require more effort from the wearer. Zoran's new sarongs are held up by wrapping, knotting, and good will. Wrapping and tying, in fact, could become the art of warm weather.

("View" continued on page 402)

Sarong style '84: clearly different from jungle (or Hollywood jungle) originals. Above, Versace stripings, an easy top; below left, a sarong in Issey Miyake's hands, the one right: refined, printed—from Ralph Lauren

CULVER PICTURES. CLAUS OHM

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What's new: best bits for summer... designer names, '84 style... what's up: first fall news ... speaking out on trends

view

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

What's new? Some of the best-looking—and the most immediately appealing—accessories around, for summer now, are new sunglasses . . . and what's coming in terms of styles, for the most part, seem to fall into one of two camps. There are a raft of new "naturals"—sunglasses frames in a variety of stone or earth colors, some with agate patternings or marbled surfaces; frames may come in pale woods. Other standouts: The brightest of brights—and that means reds, purples, cobalt blues and acid greens, intensities of color equal to any summer sun. Sunglasses makers are mixing colors, playing with harlequin patterns, adding temple details that are deliberately askew; shapes are 'fifties-inspired or space-age. What all the best glasses share, it seems though, is a strong element of "fashion": amusing or simply attractive, they're items that women are meant to have fun with in coming hot-weather months. . . .

Midst all the designer-jeans fanfare a few years ago, Levi Strauss stood firm: They produced Levis, not designer labels; and as many "name" jeans came and went, Levis continued as best sellers around the world. Now, interestingly, Levi Strauss is creating an entire new designer line, to be in stores late-fall. Its name, Perry Ellis America: not just jeans but Perry Ellis-designed casual pieces—pants, tops, sweaters, skirts, clothes for women, men and—in another year—kids. But is it weekend wear or active sportswear? Said Perry, at the announcement: "I'd rather avoid all those names, first just go home and design the clothes.". . . Ralph Lauren may soon be known as much as a maker of home-furnishings as of fashion: to his first—fall—home-furnishings collection, he's now added some thousand new items for spring: everything from white-on-white jacquard linens to preppy raspberry, lilac, or lemon sheets to solid-brass bath accessories to dhurrie rugs in the bright colors of the best signal flags. What may be most interesting, though, is where many of those new home products are headed: In addition to department stores, Ralph Lauren now has—in Denver, in California—two new home-furnishings shops. Like his Polo boutiques, they're filled strictly with Ralph Lauren. More will be opening across the U.S.

White tops, pants, skirts, and shirts are summer staples; but what's interesting about those basics, now, is that they're being given new turns: broken up by a colored belt, a pastel tank or sweater. Easy tops that once might have been worn loose are getting tucked in, pulled closer to a woman's body. The general notion: added crispness, a neatening up. . . . One of the neatest fashion "items" around now may simply be Norma Kamali's standby stretch belt. Kamali shows it—in black or bright red—with everything from casual knits to evening wear; Kamali followers have come to expect it. The broad, body-cinching belt instantly gives the most voluminous clothes a very real shape. . . .But then there are "Swatch" quartz watches: they may be the year's sleeper accessory. Introduced in the U.S. this fall, these Swiss watches are showing up on some highly fashionable wrists, now, around the country. The appeal: they're water-resistant, shock-resistant, often look high-tech . . . and cost, on the average, about $30. Why? Crystal, case, and watchstrap are all in plastic. Coming for spring: a series of Swatch watches, inspired by the Memphis design studio—amusing, minimal, those "Swatches" are colored, variously, black, pale grey, or anthracite.

"A woman should not be a victim of her garments; she should love what she puts on"

If you don't fully comprehend New-Wave fashion from Japan, you're not alone: some designers, too, have real reservations. Said Paris's Claude Montana of new fashion in Japan: ''It looks totally strange to me. It's good for Japanese women, I think; they like to wear tons of fabric. European women want to show their bodies, look sexy.'' Said Gianfranco Ferre, also in Tokyo: ''It's a very strange way to give expression to what's inside. It is the conflict between modernity and tradition. Look at this,'' he said, twisting a muffler into a figure eight. ''This is the traditional way to wear something in the East. But if you cut it and stitch it to look like this, it's a big mistake. If you have holes, okay, but it's bad to make holes.'' Ferre's best sense? Said the designer, ''A woman should not be a victim of her garments; she should be able to love what she puts on.''

Consider fall—fall '84, that is: In three months, almost unbelievably, stores will be stocking the first clothes for it. And the first news about next fall has to do with color: considering what's happening in fabrics now, it's coming clear that there will be plenty of new browns in months ahead—warmed, softened brown colors showing up for clothes for day; midnight-blue navy as a new option for night: other choices, in other words, to past seasons' abundance of black. At stores, it seems, American women have been asking for clothes with more color . . . and there's plenty coming for fall: everything from hot pinks to warm brick to teal to traffic-sign yellows. For the most part, prints will be less-than-subtle, too: shades of Africa or modern art, menswear foulards or tweed patterns designed on a bolder, bigger scale. Even tweeds themselves will be woven in a way that's looser, brighter, easier-going . . . and that means a season of menswear thinking, clearly, but geared more and more for a woman's style.

—KATHLEEN MADDEN

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THE WORLD OF GIANNI VERSACE

Gianni Versace, the heir of Magna Grecia and a user of the computer has, at only 36, established a solid and creative image of a very personal fashion style throughout the world. Known as the inventor of the "free and soft style", his collections are a continuous search for liberty, simplicity and essentiality of design. His fashion philosophy is a blend of classical and futuristic elements.

Due to his interest in the use of contrasting luxurious materials, such as leather and silk or cashmere and tweed, his style has been referred to as the "nouvelle negligence" or "nonchalance de luxe".

Having created a new dimension in the field of fashion — trascending both formal dress and sportswear — Gianni Versace has given birth to a revolution in style, to a new avant-garde.

Designing for an ideal woman who lives in the present, he tries to understand her needs and desires, making clothes which express her spirit and sense of being...which are not just a passing whim, but go beyond time.

Working seriously, deeply and conscientiously to fill his admirers' expectations, he designs a total look for both women and men. The success of such an ambitious project becomes possible, thanks to the partnership with companies specializing in working with a vast range of materials from leather to cashmere
— from shoes to sportswear
and accessories.

THE WORLD OF GIANNI VERSACE

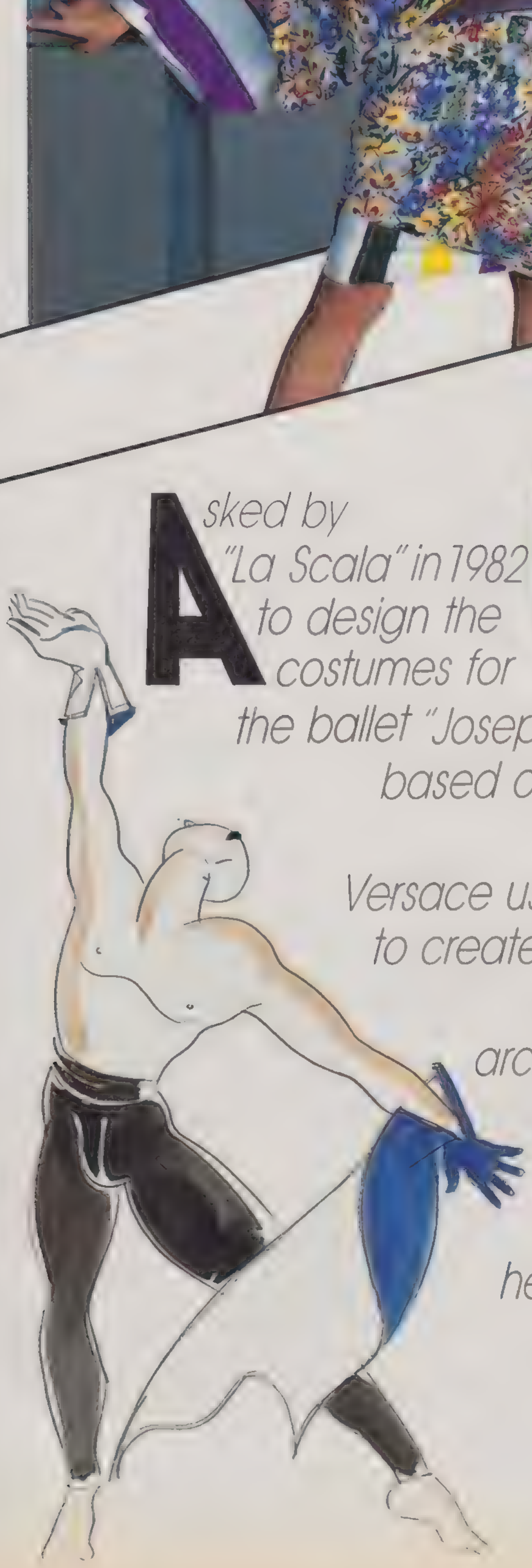
The desire to add a new dimension to his fashion has given birth to his own fragrance... a rich, sensuous and complete scent which envelops with refinement and complements the dresses draped on a woman's body.

His fashion is sexy, sensual and feminine for women...strong and masculine for men. Using himself as a "model" on which to experiment with his designs, he creates a new look for men, transferring the Italian country tradition into city wear, (a tweed jacket with leather trousers, for example). The Versace look for menswear is unique. It is the result of his will to combine freedom with elegance, but always aware of everybody's wish to express his own personality. His search into technology has enabled him to explore new materials, stitching and fusing techniques, such as metal mesh. rubber and heath laser.

Honoured as "Outstanding international designer in the 1983 Cutty Sark Men's Fashion Award", he was invited to the PAC (Contemporary Art Museum) in Milan to show his clothes and technological fabrics within the exhibit entitled "It's Design".

Although considering technology as an essential function of our times. he never allows it to compromise the human aspect of his work.

Asked by "La Scala" in 1982 to design the costumes for the ballet "Josephlegende", based on the music of Richard Strauss, Versace used the computer to create the male dancers' costumes, recalling archeological fragments and classical themes. Today, for his third theatrical experience, he is successfully working on Donizetti's opera "Don Pasquale" and on Béjart's ballet "Dyonisus".



His intense curiosity and interest in other fields besides fashion makes Versace a complete and versatile man, constantly looking for new experiences. At the request of the Lincoln-Mercury division of Ford Motor Company in the U.S.A., he put his unique design imprint on a new car: the Versace Continental Mark VII. A premium automobile with Versace unmistakable signature. With a full range of exclusive Boutiques and retail outlets all over the world, the Gianni Versace company has developed a specific and very efficient network of distribution. There are now more than 70 exclusive Gianni Versace Boutiques worldwide that sell only Versace fashion...from Europe to Asia, from Australia to United States. The Gianni Versace Boutiques in the United States are located in the most prestigious cities, such as Los Angeles, Miami, Houston and San Francisco. Also the most important American retailers such as Neiman Marcus, B. Altman, Ultimo, Saks Fifth Avenue, Marshall Field's, Louis, Nordstrom, Lawrence Covell, Claire Pearone, Suzy, carry Versace merchandise.

And now... the exciting new Gianni Versace Boutique on 816 Madison Avenue in New York.

THE WORLD OF GIANNI VERSACE

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THE WORLD OF GIANNI VERSACE

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WHEN ACCESSORIES PLAY A LEADING FASHION ROLE...

WHAT SEPARATES THE BEST FROM THE REST

Clearly a given: how you wear something makes as much of a difference as what you wear. With that in mind—along with the fact that there's never been as much diversity or contrast as there is now in fashion—accessories take on new meanings. Not only are they key in pulling a total look together—in a very personal, way—they've come to reflect a variety of fashion currents. As a result, the most interesting, most provocative accessories in a long time—and this issue is a guide to the best.

What's clear from the start, it's impossible to talk about differences in accessories—or in any other area of fashion—without talking first about differences in texture. There isn't one aspect of dressing—from shoes to makeup, from lingerie to jewelry, from jackets to stockings—that isn't different because of textural differences. In describing fashion today, if you leave out the qualifying texture, you leave out the essence. A simple cotton jacket is one thing; a jacket of linen with woven suede is something else. And there's a world of difference between a flat-knit cardigan and one in nubby, tweedy knit; between a smooth leather bag and one in rugged canvas with snakeskin.

Key to the best new accessories: their unique quality and their unmistakable strength of character. These are accessories with individual personality, accessories that deliver impact. It's something you see very clearly in jewelry where there's nothing delicate or "hesitant" about the best new pieces: they are bolder, more dramatic, with very real presence. And what's interesting is the fact that it isn't a question of any one particular thing being "in"—it isn't a cuff rather than a necklace or an earring. Instead, the accessory that's unique enough to make a statement on its own is the thing you go for now—whether it's a cuff, a necklace, or an earring.

New—natural—textures play a part: wood, ivory, ebony, semi-precious stones, oxidized metals. More than that: there's a consistently high level of design—something that's captured the attention of the entire world. Nowhere else do you find the special design effort that you get from American designers; designers who pioneered and who continually refine the concept of jewelry-as-art-to-wear. What that means—what you can expect—the unexpected: a wide sculptured cuff in ivory inlaid with oxidized silver . . . a multistrand charm bracelet—chain on chain of thin oxidized metal with charms of thick polished wood.

A strong focus of change this season: shoes. The best possess the same strong character, the same authority. The biggest news: the emergence of bold, wide-strapped sandals, day and night—sandals on a variety of heel heights in a variety of new textures. There are few changes in fashion that have made more of a difference than the presence, the impact of sandals for every hour, for every kind of dressing.

Equally important—as it has been for the last few seasons—what goes on the leg. Increasingly, stockings have become some of the best, the fastest overall "look-turners." The good news: the inventiveness, the innovation continue with offbeat textures and colors, new prints and patterns along with special effects, as crocheting, subtle-but-dazzling new ornamentation.

A truly irresistible change this spring: a new luxury and sophistication in the world of lingerie. The textures here are the most sensuous, most extravagant—laces, beautiful silks—satin, charmeuse, chiffon, often hand-worked or hand-appliquéd. Another difference: in the design—with a new emphasis on teddies and other all-in-one shapes. And one of the most charming changes to watch: wonderful new sleep-shirts with matching bikinis as an alternative to more traditional pyjamas.

In the world of day dressing, the challenge is still the same: to find clothes that help create and maintain a certain image. A challenge best met by clothes that offer a little more—something extra in the way of design, an unmistakable edge in the way of style. There are no set formulas in this heightened way of dressing; the effect can be achieved in a number of ways: by a soft dress and jacket—a lightweight wool plaid chemise and 3/4 chopped coat to match . . . or by knitting that's slightly unexpected—a cropped top over a longer pullover and narrow skirt . . . or by the sharpness of a black and white coat dress.

And while there are no "rules," as you see this day dressing for spring—in spring-weight fabrics—you see it in shorter lengths: the balance, the proportion seems right. For warmer-weather dressing—in lighter-weight fabrics—you start to see more of the longer lengths . . . and you start to feel differently about them—a longer, breezier skirt in linen with a flat sandal and bare leg becomes very appealing in summer.

And in a season of good accessories, it's easy—even desirable—to give in to a few small temptations. Suddenly, there's nothing more irresistible than a hat—a charming, unpretentious little straw hat (especially irresistible if you've never thought of yourself as a "hat person" before) . . . or the sudden attraction of a bright red tie—just enough real color; just enough punch to spark a whole look. And once you have the tie, the idea of actually borrowing the shirt off his back becomes intriguing—and very possible: there are wonderful "finds" for a woman in several good men's collections. . . And the possibility of succumbing to provocative makeup—something as unconventional as an acid-green eyeshadow for a special effect. A possibility that exists only because of the exceptional textures in makeup today—with the kind of sheerness that allows for a certain eccentricity of color (texture, to repeat a point, is key to countless possibilities now). In the end, it's these little temptations that provide real delight in fashion—delight you'll find throughout this issue which starts, first things first, with the best active-day dressing. . .

DECORATIVE ART

LOOKING TERRIFIC ...IN ACTIVE PURSUITS

On these eight pages, a look at modern elements at work—a look at clothes that can play a key role in an active life style...and a look at a series of interesting working "environments" designed especially for Vogue. And throughout this issue, you'll find a variety of elements that play interesting roles in fashion today: from uncommon accessories to the raciest menswear. Starting here, with terrific ways to "dress" for a working day, to dress for any day...

A day in the life . . . here, of a decorative-arts curator at a top auction house. And a day look that goes nonstop: one of Saint Laurent's unbeatable tunics—this one, with more shape to the shoulder, a longer, narrower line—in navy wool jersey, over a narrow side-zipped ivory wool jersey skirt. The office background designed by Dimitri Levas of Tiffany. Saint Laurent Rive Gauche tunic, about $530; skirt, about $230. Saint Laurent Rive Gauche Boutique Femme, NYC; Saint Laurent Rive Gauche Boutiques, Washington DC, Oakbrook IL, Dallas; Jacobson's; I. Magnin. Hair, these eight pages: Louis Alonzo for Pipino-Buccheri; makeup here, François Nars. Details, more stores, background information, next to last pages.

Andrea Blanch

LOOKING TERRIFIC...IN ACTIVE PURSUITS

Beyond dispute the fashion mileage and easygoing looks that start with the right kind of sweater dressing. Case in point, *left*, Angelo Tarlazzi's simple navy wool sweater-dress with white stripes at the hem, a matching navy wool waist-wrap. The office—that of an astrophysicist—designed by Patrick Naggar. Dress, about $310; belt, about $120; Bergdorf Goodman, Charles Sumner, Boston; Added Touch, Pittsburgh PA; Claire Pearone, Troy MI; Jackson Graves and Barbara / Jean of Little Rock AR. Makeup, Margaret Avery. . . . A slightly unexpected slant, *above*, to knit dressing from Chloë—appealing, here, to an architect's sense of design. Karl Lagerfeld's striped long-sleeved navy and white polo sweater in cotton knit, with a cropped navy cotton overtop, long, narrow navy cotton knit skirt, and red cotton tie. Background designed by Alan Buchsbaum. Turnout, about $995; Saks Fifth Avenue, NYC; Colitti, Millburn NJ; Hattie; Ultimo, Chicago; Neiman-Marcus. I. Magnin. Makeup, Lydia Snyder. Details, more stores, background information, last pages.

A different beat to day dressing. From Emanuel Ungaro, *left*, total softness, uniquely designed pieces, a unique contrast of prints: a small black-and-white dotted silk dress with the lightest cardigan—that buttons into a blouson—in an abstract print. And his separate, signature halter-scarf—chevron-printed—that wraps across the body, ties around the neck.

Andrea Blanch

Turnout, about $1675. Saks Fifth Avenue; Saks-Jandel, Loretta Blun[illegible] allas; Emanuel Ungaro Boutiques, Palm Beach, Bal Harbour, and Beverly Hills. Piaget watch. Tiffany. . . . The sharpness of black and white, the precision of coat dressing, *abo[illegible]*, and still one of the fastest ways to get to a total look for day. From Guy Laroche, a narrow black gabardine coat dress with white collar and cuffs, the addition of trench coat detailing, and a soft black satin bow at the neck. The setting: a music executive's suite designed by Alan Buchsbaum; backdrop painted by Lizz Hardwick. Dress, about $425. Guy Laroche Boutiques, NYC; Boston; Washington DC; Bal Harbour; Houston and Dallas. Watch, Cartier. Makeup, Lydia Snyder. Accessories, more stores, background information, last pages.

LOOKING TERRIFIC...IN ACTIVE PURSUITS

LOOKING FEMININE IN ACTIVE PURSUITS

A measure of how far the best active-day dressing has come—how far it's gone from the classic grey flannel suit, the "uptight" little dress. The equivalent of any suit, and more, *left*—Geoffrey Beene's lightweight wool twill plaid chemise with its own little attached

matching 3/4 jacket—here, in an artist's studio—designed by Patrick Naggar. Beene

To order at Saks Fifth Avenue, Montaldo's; Martha, Palm Beach and Bal Harbour; Balliet's; Neiman-Marcus; I. Magnin. Makeup, Margaret Avery. . . . Another look, *right*, at the curator's office . . . and at knitting with a unique sophistication of style: Kenzo's narrow dive of a knit skirt with a

THE UNCOMMON ACCESSORY

No question. Americans set a new pace in accessories this season...and the whole world's watching! Nowhere else are accessories as bold, as strong, or as attractive. You see the difference across the board. You see it—fastest—in jewelry where the change comes from bolder shapes; an emphasis on texture; and, most of all, from the designer's approach to jewelry as "art to wear." These are unique pieces, with enough personality to "make" a look, or change one. What they have in common: natural materials—stone, ebony, ivory, wood; matte finishes; earthy, smoky color; all combined in very appealing ways

Jewelry-as-art" is a concept American designers have taken to a new level this season. Perfect example, *opposite*, Patricia von Musulin's big, sculptured cuff of carved ivory with an "Egyptian" cat in oxidized sterling silver. About $925. Bloomingdale's Cul-de-Sac; Dolly Kay Designs, Washington, DC; The Twenty-Four Collection, Miami; Jere Scott at Stanley Korshak, Chicago; Lina Lee, Beverly Hills; Amen Wardy, Newport Beach CA. . . . *Beauty Note:* The natural, matte finish follows through in the most personal accessory: makeup. The most attractive faces have softer, more natural color for cheeks and lips, and the paleness contrasts with deep, smoky eye colors. The Max Factor colors here: Sweet Peach blusher and Not-So-Innocent Nude lipstick. Hair, Daniel Phillips; makeup, Alberto Fava. Details, see last pages.

THE UNCOMMON ACCESSORY

There's a quality of uniqueness, a compelling "one-of-a-kind" look even when the genre's familiar. In this year's evolution, a charm bracelet is, *left*, Stephen Dweck's multi-strand chains of nickel silver or oxidized copper with a rounded heart of beautifully grained palm wood. About $195 each. Bergdorf Goodman; Saks-Jandel; Mary Ellen's Couture, Memphis TN; Ultimo, Chicago; Amen Wardy, Newport Beach CA; Abbraccio, Honolulu. . . . Another option in bracelets, *opposite*, Alex & Lee's One-of-a-Kind uncanny combination of chunks of petrified shark's teeth set in sterling silver, linked with quartz, amber, varicolored stones and beads—a wonderful, dramatic melding of shape, color, and texture. About $870 each. Obiko at Bergdorf Goodman;

Frost Bros.; Obiko, San Francisco. . . . And another very attractive accessory: the small British tan canvas hat by Madcaps. Charming, unserious, but assertive—clearly not meant to be overlooked. . . . *Beauty Note:* The makeup idea that won't be overlooked: the strength of full brows and deep, smudged eyes contrasted with pale, natural cheeks and lips. The colors, *left*, from Estée Lauder: Driftwood Brown eyeshadow; Shell Beige lipstick with a hint of Beige Shimmer. . . . A variation of the look, *right*, from Prescriptives—Pekoe/Mandarine/Manzanite shadow; the lightest blush of Maple powder, and here a slightly stronger lip color, Ambrosia Sport. These two pages: hair by Odile for Bruno Dessange; makeup by François Nars. Details, see next to last pages.

Jim Varriale

HAT ATTACK!

A "madcap" tour through a history of hats

From medieval times the height of Flemish fashion

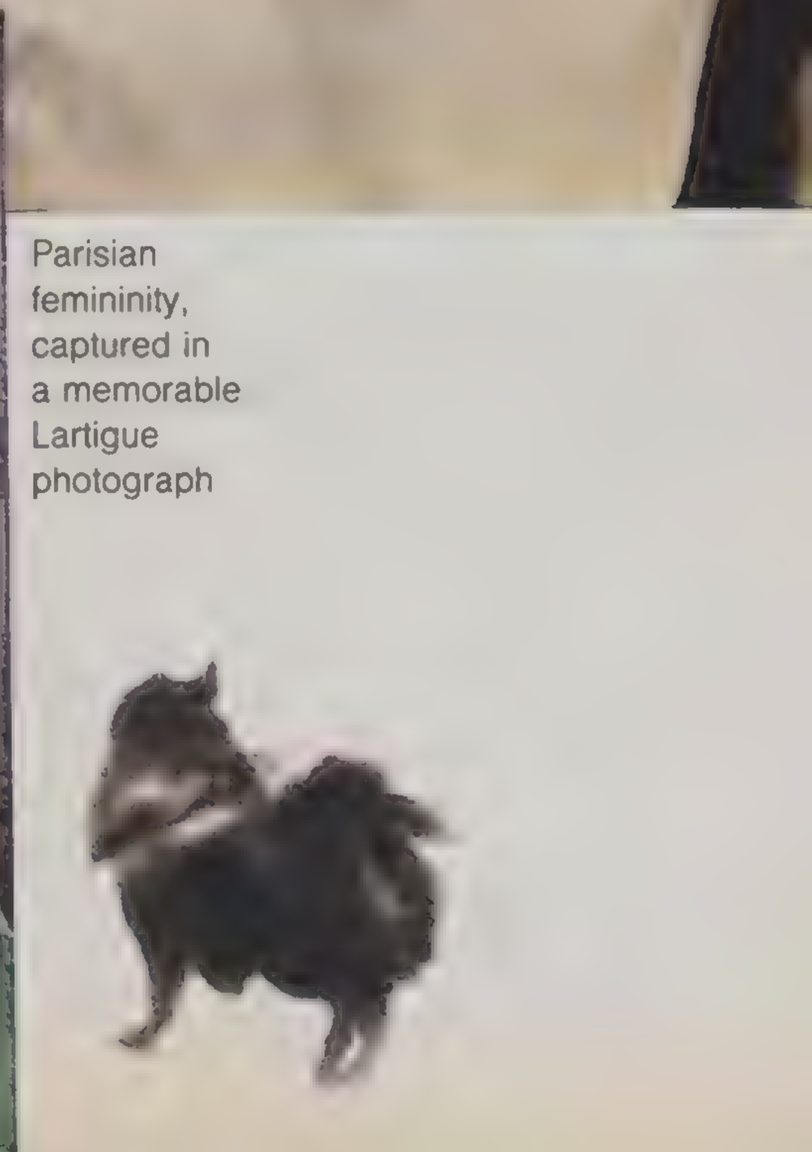
A shot of Alice blue: Horst's famous shot of a straw hat for Vogue, 1936

This season, hats prove to be one of the most charming, whimsical accessories a woman can wear. . .and throughout history, they have proved to be the personal stamp of an individual; a revealing clue to the spirit of an era, as this round-up from years past reveals. One of the newest, most delightful examples, *above,* beribboned straw from Chloé by Jean Barthet. Hair by Enzo Angileri for Cloutier, L.A.; makeup by Francesca Tolot for Cloutier, L.A. Photo and illustration details, stores, next to last pages.

The total look: quite simply, mad as a hatter

Vita Sackville-West: flamboyant [illegible] to her [illegible]estry

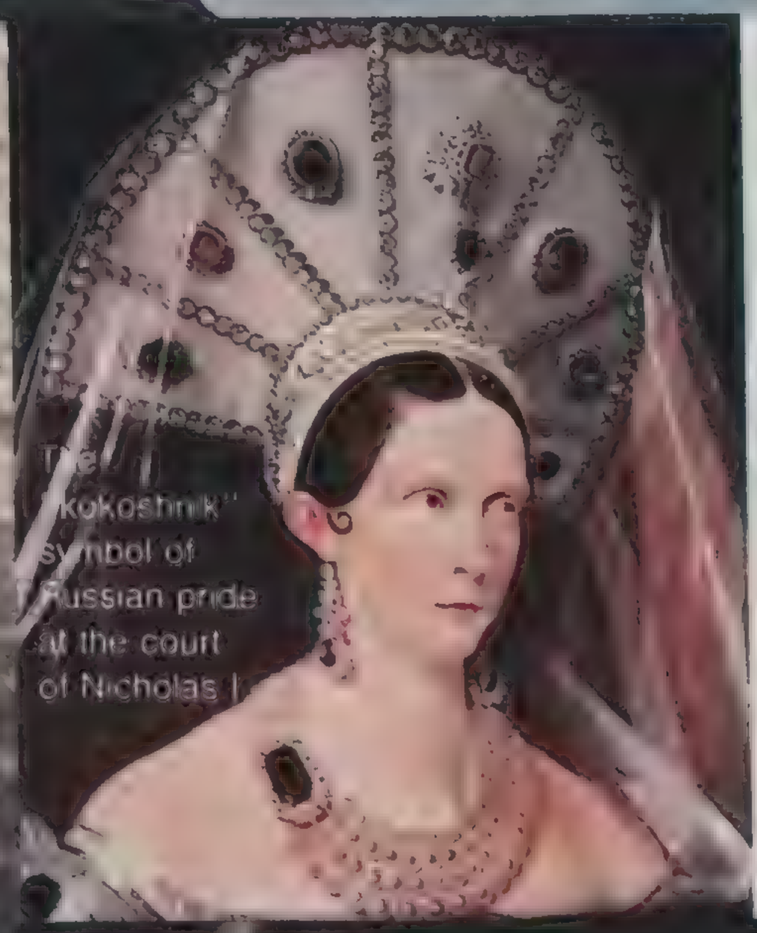
Artistic eccentricity: Dame Edith Sitwell's signature turban



Parisian femininity, captured in a memorable Lartigue photograph

THE UNCOMMON ACCESSORY

A first suggestion of the cloche, from Poiret, 1914



The "kokoshnik" symbol of Russian pride at the court of Nicholas I

Fashion extravaganza from another era

'Fifties folly Givenchy's flowered helmet

PLAIN GEOMETRY

A new direction in accessories — hard-edged, with pure, clean lines... best in black and white, in silver

What these accessories share with the best accessories this season: their unique aspect, their designed-as-art quality . . *This page:* Black alligator belt, wide, shiny, about $460. Add-on slice of ivory, about $160; hematine and black obsidian slices, about $150 each. By Miss Ellen Ruth Levy. Thin ivory and ebony cuffs, part of a three-piece set, about $295. From Fortunoff. *Above:* The "sharpest" geometric earrings—black onyx and ivory encased in sterling silver. By Lawrence De Vries, about $450. . . . And *right,* hand-carved ivory and ebony "triangle" earrings, by Pavel, about $250. . . . Fendi's slick black leather clutch, zigzag-stitched in stripes. About $240. All details, stores, last pages.

THE UNCOMMON ACCESSORY

Tohru Nakamura

SHOES— A STRIKING DIFFERENCE

Shoes at a whole new level, with unique character... they'll change the look of anything you wear now...

The key directions to watch: More dramatic sandals, for night and day, with wide, unfragile straps. Black lug soles, current take in the continuing evolution of sports shoes. Smoky earth colors—taupe, brown, grey, green. Strong textures. And, always, legs that are "dressed"—textured, crocheted, printed, patterned; glittered and ornamented at night.... The special-effects shoe, *opposite*, Yves Saint Laurent's sculptured wedge sandal in red patent leather. About $98. Saks Fifth Avenue, NYC; Neiman-Marcus; I. Magnin. . . . Another "art" accessory, *opposite*, La Bagagerie's "red-on-red" leather clutch bag—clean, sharp-edged, very appealing. About $195. La Bagagerie, NYC. . . . And, *this page*, Valentino's red silk dress. Here because, like the best accessories this season, it embodies pure line, pure color, pure impact. Dress, about $1170. Selected for the same reasons—the modern, sculptural furniture on these eight pages. Hair, Enzo Angileri for Cloutier, L.A.; makeup by Francesca Tolot for Cloutier, L.A. Fashion and furniture details, see next to last pages.

Fabrizio Ferri

SHOES—A STRIKING DIFFERENCE

Sandals with wide wide straps, with character...What matters about legs: not how much leg is visible, but what's on it

Another difference in these sandals: the way they hold the foot and leg. Maud Frizon's brown crocodile sandal, *this page*, on a low, cone-shaped heel, not only looks great, you can really walk in it. About $415. Maud Frizon, NYC and Bal Harbour. What's on the leg here: Hue's terrific python-printed panty stockings. About $13. Bonwit Teller, NYC; Joseph Horne, Pittsburgh; Dayton's; Neiman-Marcus. . . . Another strong-but-graceful new sandal, *opposite*, this one high-heeled, by Vittorio Ricci in napa leather with a snap at the side. About $195. Delman at Bergdorf Goodman; Neiman-Marcus. The mustard panty stockings by Hue have tiny trellised black flowers, adding texture and pattern in one. About $12. Macy's; Nan Duskin; Filene's; I. Magnin. Details, more stores, next to last pages.

Fabrizio Ferri

SHOES—A STRIKING DIFFERENCE

More contrast, more variety. For any activity, you'll find an attractive shoe with real presence

Variations on the sports/leisure shoe keep coming. One of the best takes, one where you also see the still-evolving Japanese influence, *opposite,* is black nylon with Velcro closing, a ridged rubber lug sole. And, very lightweight. From Slugger by Freelance. About $42. Saks Fifth Avenue; Georgetown Leather Design, Washington DC; Via Lusso, Chicago; Bullock's; Emporium Capwell, San Francisco. The hottest legs: Hue's neon-pink nylon panty stockings (about $6) under black nylon "rope" socks (about $7). Both at Bergdorf Goodman; Filene's; Marshall Field's. Stockings at Robinson's, California. Socks at Macy's, San Francisco. . . . The news at night: a sandal. You see how seductive the wider strap can be, *this page,* when it's all glitter on "martini glass" heels, Andrea Pfister's way. About $325. Saks Fifth Avenue; Amen Wardy, Newport Beach CA; Giorgio, Beverly Hills. The black glittery panty stockings by Franco Bombana. About $8. Macy's; Nan Duskin; Shillito/Rilkes; Hudson's. For fashion details, see next to last pages.

Fabrizio Ferri

SHOES—A STRIKING DIFFERENCE

At night: the allure of all-out ornamentation and glitter, of beguiling sandals and legs

More of the wonderful new sandals that spark the look of whatever you wear at night. *Opposite:* Walter Steiger's black patent leather sandal with a wide, asymmetric strap across the instep, a high high heel. About $210. Walter Steiger Madison Avenue, NYC; Walter Steiger, Brighton Way, Beverly Hills. With it, Maya's black Lycra panty stockings patterned in rhinestone curves. About $24. Altman's; Maya, Washington DC, Higbee's; Hudson's'; I. Magnin. . . Or, there's Maud Frizon's sandal, *this page:* two very wide bands of soft crushed leather—black kidskin at the toe, gold metallic around the ankle—and the slenderest gold heel. About $210. Maud Frizon NYC; Bal Harbour. Add to that, the laciest black leg. Panty stockings by Franco Bombano. About $12. Saks Fifth Avenue, NYC; Nan Duskin; Hudson's; Carson Pirie Scott, Chicago; Sakowitz; Robinson's, California. Pedicures these pages, Elisa Ferri of Beauty Bookings. Details, more stores, see last pages.

Fabrizio Ferri

This season menswear is a major part of virtually every collection; and, increasingly, a major part of many women's wardrobes, sometimes as a change of pace, sometimes as a "solution" to dressing on an everyday basis. The ultimate in this kind of dressing: a shirt right off his back. From Perry Ellis' men's line, a striped silk short-sleeved shirt that's terrific on a woman, terrific worn simply over white pants. The pants here: crisp, white, satin linen, from his women's line. Shirt, about $225. Available late March. Pants, about $170. Turnout at Henri Bendel; Frost Bros.; Wilkes Bashford, San Francisco. Shirt only at The Twenty-Four Collection, Miami; Jerry Magnin, Beverly Hills. Pants only at Neiman-Marcus. . . . A charming, whimsical addition—a leitmotif in most collections: a tie, knotted softly, worn here to get the point across. The glimpse of a man's world here—a bar that's well-stocked, no-fuss, forthright. These eight pages: hair, Valentin; makeup, François Nars. Details, more stores, last pages.

THE MENSWEAR PREROGATIVE

A way of dressing that's stronger—racier—than ever, in clothes women love for their ease, assurance, dash...worn at their best in a lighthearted manner...and presented lightheartedly here in "a man's world..."

Among the elements women find so appealing: the clean lines, the precise tailoring, the authoritative shapes, and the built-in ease. You see it, *near right*, in the locker room, Ralph Lauren's charming little linen blouse, wing-collared and tucked in a man's evening shirt. About $1[illegible]. With his cropped en pleated trousers. About $230. Bonwit Teller, NYC; Polo/Ralph Lauren, Short Hills; Nan Duskin; Polo/Ralph Lauren, Palm Beach; Polo/Ralph Lauren Fort Lauderdale; Polo/Ralph Lauren, San Antonio. Earrings, Barry Kieselstein-Cord . . . *Far right:* From Giorgio Armani, Milan, what he's famous for—a perfectly tailored, perfectly beautiful cotton jacket, with a slight softening drape that's his signature. About $630. Creating a "suit" with his long, narrow, wildly-printed cotton skirt, about $345. Turnout at Giorgio Armani Boutique, NYC. Jacket at Panache, Millburn NJ. Skirt at Wilkes Bashford, San Francisco. Watch, Audemars Piguet. Tiffany. Ring, Barry Kieselstein-Cord. More of a man's world: the straightforward service of a barbershop—here, New York's trendsetting Astor Place Haircutters. Details, more stores, last pages

Toscani

THE MENSWEAR PREROGATIVE

The easygoing nature of a man's way of dressing moves day into evening, with a look as unconfrived, as effortless, as a skirt and blouse, *near right;* a look as handsome as Giorgio Armani's classically striped cotton shirt, with his longer navy moiré silk organza skirt. Giorgio Armani Milan. Shirt, about $200, skirt, about $580. Turnout at Giorgio Armani Boutique, NYC. Skirt only at Burdines; Ultimo, Chicago; Frost Bros. Robinson's, California. The handsome nature of the setting—the wood, the leather, the [illegible] Keen's [illegible] NYC. . . . *Far right:* Very "jazzy," very beautifully pulled together—Cerruti's four-piece coat dressing that's a successful play of striping, color, classic shapes—a long navy linen coat striped with beige (about $500), matching trousers (about $250), a wider-striped jacket (about $350), and a beige linen wing-collared shirt, about $150. Cerruti 1881 Femme. Janet Brown, Port Washington NY; Cerruti 1881 Ligne Femme, Coconut Grove FL; Barbara/Jean, Little Rock AR; Cerruti 1881 Ligne Femme, Beverly Hills; Quasar Lux, Ontario. Details, see last pages.

JAZZ
TONIGHT
ON
:OATES
ERMISSION
PIANO
Joscari
THE MENSWEAR PREROGATIVE

THE MENSWEAR PREROGATIVE

The precision, the sense of assurance of clothing in the haberdashery tradition continues, with Perry Ellis' impeccable navy pinstripe suit—a longer, larger-lapeled linen jacket (about $260), full matching trousers (about $180), and a little slip of a navy silk camisole, about $98. Mid-March at Lord & Taylor; Filene's; Saks-Jandel; Hudson's; Bullock's; ZCMI. . . . The haberdashery setting: the Charvet Boutique at New York's Bergdorf Goodman. Details, more stores, see last pages.

Toscani

MIRÓ

THE ASTONISHER

ONE OF THIS CENTURY'S GREATEST ARTISTS WITH PICASSO AND MATISSE; HIS PLAYFUL IMAGINATION HAD PROFOUND CONSEQUENCES FOR THE ART OF OUR TIME

BY BARBARA ROSE

Joan Miró, a titan of modern art and one of the most durable innovators of the heroic generation of School of Paris artists, died at age ninety last December at his home in Palma, Mallorca. Extremely proud of his Catalan heritage, he was buried, as he wished, in Barcelona, the capital of Catalonia. His art continues to have immense relevance, both for his native Catalan culture and for a young generation of artists who still looks to Miró's liberating vision and profoundly human and poetic art as an ideal of what art should stand for, even in today's technological society.

During his later years, Miró rarely left his home and studio on the island of Mallorca, designed for him years ago by his friend the Spanish-American Jose-Luis Sert. To help the young continue to create, Miró gave a substantial amount of his personal collection and his archives to the Fundació Miró, a foundation for living art he established in Barcelona.

Not long ago, I was fortunate enough to meet Joan Miró when I was curating an exhibition of his enormous influence on American art, which began when Katherine Dreier first showed a painting of his in 1926. Miró's art had a liberating effect upon nearly every major Abstract Expressionist, including Pollock, Gorky, Motherwell, and Gottlieb. His biomorphic shapes and flat colors also proved an important source of inspiration for his long-time friend Alexander Calder. Like Mondrian, Miró was more of a hero to American artists than he was to fellow Europeans, who were perhaps not as open to the extreme originality and unconventionality of his art.

I had met some of the "greats" in the arts before. This time, I did not expect the theatrical flamboyance of Miró's fellow Catalan, Salvador Dalí; neither was I prepared for the short, dapper man with dancing blue eyes and dressed in a nondescript business suit whom I met that day in Barcelona. Miró was, as always, accompanied by his charming and protective wife, Pilar, to whom he was married in 1929.

When I asked him if he had ever been tempted to indulge in the familiar Surrealist pastime of wife-swapping, he replied, with what I soon realized was his own special form of gentle irony, "Not yet."

I had many questions for Miró; I was surprised to find that he refused to speak the language he always referred to derisively as *Castellano* (which we know as Spanish) and always talked in either Catalan or French, which he learned during his long years of exile in Paris. Actually, to refer to Miró as an "exile" is not really accurate. From the age of twenty-six, he began to go regularly to Paris, where he looked up another young painter trained in Barcelona, Pablo Picasso. However, unlike Picasso, who became a genuine expatriate and amused participant in Paris high life, Miró was a shy and reticent loner who adopted the practice of returning from the big city every summer to his grandfather's farm in Montroig, a tiny village outside Tarragona, where the red clay mountains and simple agricultural life inspired many of his paintings. Montroig was more than just a place where Miró returned to his roots in a pre-industrial agricultural society: it was a state of mind, a spiritual nourishment. "Montroig," Miró once said, "is my religion." *(Continued on page 508)*

With only a few strokes of the brush, Miró could invoke an enchanted universe, animated by fantasy creatures and celestial bodies.

Marc Riboud

MILÓ

Marc Riboud

A reticent, modest man with a lively sense of humor and a boundless energy for work, Miró—shown here in his Mallorca studio in 1980—observed, "A Spaniard does not need to be a Surrealist. He is already irrational."

DANCE!

The liveliest rite
of spring, the dance
season, kicks off
now—on the stage,
on the street, and here,
with three of the most
vital spirits on feet

watts up

The rise and shine of New York City Ballet's nervy new star, Heather Watts

By Elizabeth Kendall

Heather Watts's history concerns one lone, wild individual coming to terms with a particular institution, the New York City Ballet, and it with her. "I was not one of the little sweethearts," she says cheerfully as she sits talking in a Lincoln Center restaurant—and her style of dancing bears this out. The thirty-year-old Watts dances most evenings when City Ballet is in season—sometimes twice an evening. Her huge repertory—of ballets by Balanchine, Jerome Robbins, Peter Martins—marks her as a sort of kingpin of the Company. In fact, more roles have fallen to her in the last few years than to any other female principal dancer. But she doesn't exhibit the pretty, rounded limbs one would expect of an all-purpose ballerina. Her thin body with its boy's thighs looks to be made of sinews and nerves. And her dancing, even though it has matured dramatically, still conveys the bounding feverishness of a child—a quality that used to cause vivid reactions in both admirers and detractors.

Some features of Watts's style—trailing wrists, bizarre angles—belong to the current aggregate sensibility of City Ballet ballerinas; but the spirit of it comes from herself, and her peculiar conjunction with ballet. Watts grew up in Los Angeles' vast San Fernando Valley, child of a war-inspired marriage between an American father and an English mother. In the early 1960s, Ford Foundation scholarships opened up NYCB's School of American Ballet to the whole country. Fresh from California suburbia, Watts, a striking natural technician (even after severe childhood rheumatic fever), displayed violent reactions to ballet's ancient discipline. And in her case, the clash of cultures only got worse. "It was a very strange time to be involved in ballet," she says of her teenage years at the School of American Ballet in the late 'sixties. "People were lying down in the streets to protest Vietnam. I had gone to a real high school in California with kids who knew about politics. I didn't understand those girls at SAB with their pantyhose, kilts, and little brown leather shoes."

In the course of Watts's ambivalent rebellion, one key figure fought both for and against her—NYCB's originator, George Balanchine. He took her into the Company at seventeen, after the School of American Ballet had kept her back for misconduct. "I have weeds, flowers, roses," he said. "You're a strange orchid." But he didn't use her until, at age twenty, she began to work on her natural gifts. At first, she was given exaggerated roles that matched her personality—in Balanchine's *Episodes,* Robbins' *The Cage,* Martins' *Calcium Light Night* (which was made on her). She wanted dancing parts too, and requested "Dewdrop" in *The Nutcracker,* the great solo ballerina role of rushing exits and entrances, climactic arabesques, and traveling leaps. "It's the only role I ever asked Balanchine for," she said. "Naturally, dear, you *are* 'Dewdrop,' " he said, probably referring to her androgynous body and hungry jump. But he gave her *Rubies* and *Who Cares?* to improve her speed, her turns, and her warmth, before he allowed her "Dewdrop" in January, 1979—her first big success. She thinks he might have waited to make sure she wouldn't appear light like a "hummingbird" against the full chords of Tchaikovsky's "Waltz of the Flowers." "You're *(Continued on page 515)*

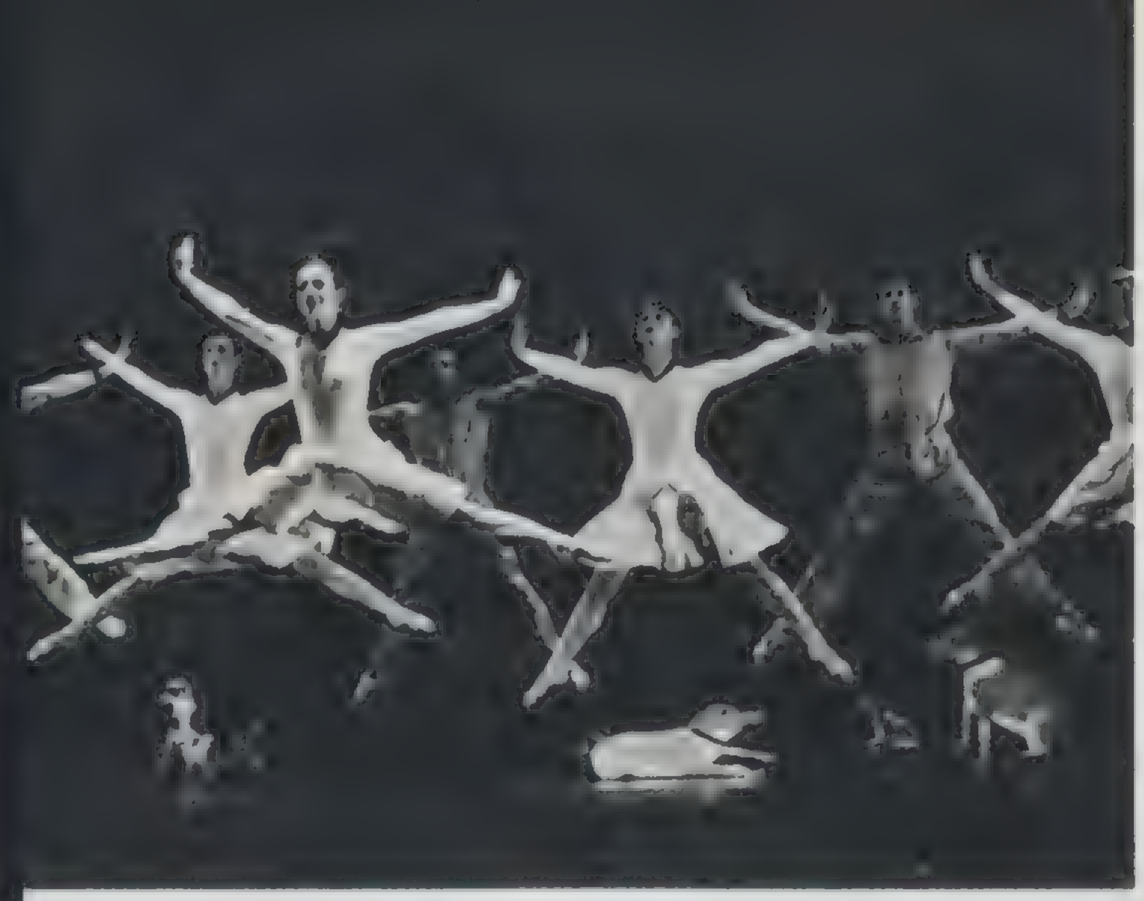
Michael Jackson

live

wire

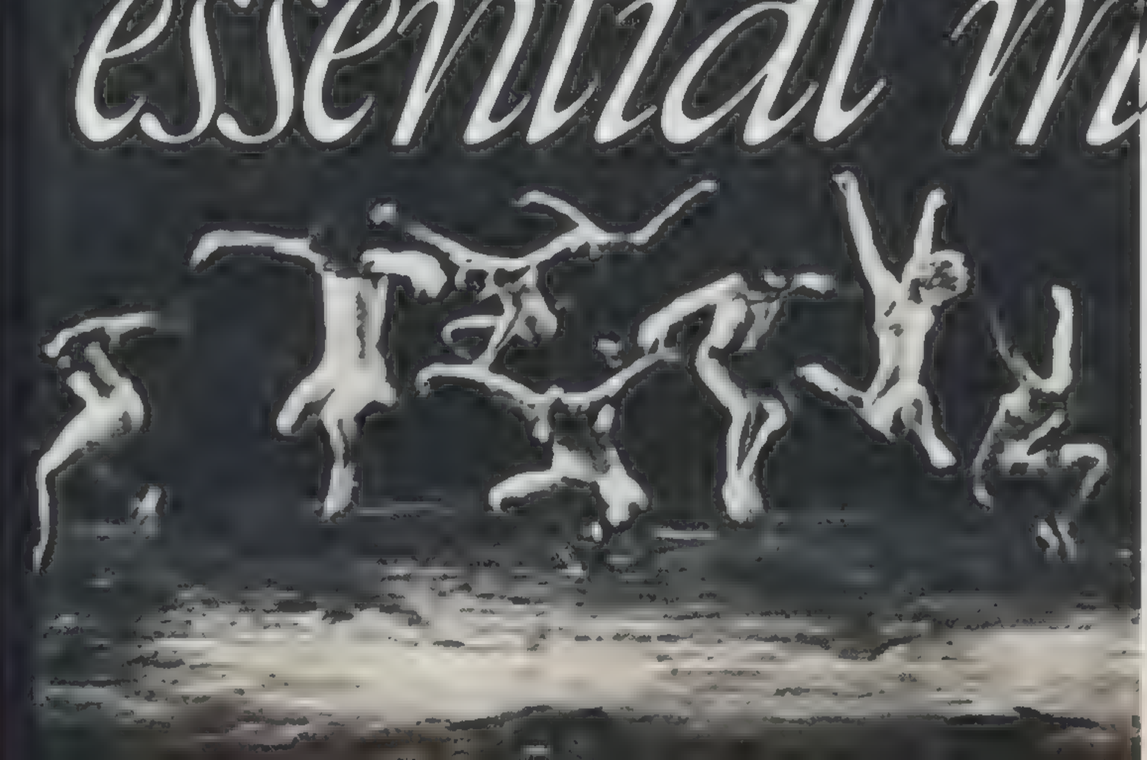
Like Fred Astaire, his hero, Michael Jackson makes audiences fidget and twitch with the urge to get up and dance. His MTV videos—*Thriller, Beat It,* (voted favorite video of '83 at The American Music Awards), and *Billie Jean*—are master classes in contemporary moves. The steps are fresh off the street, borrowed from break dancing and robotics, but the style is polished, debonair, imperturbable. When, in *Beat It,* Jackson calls a halt to a street-gang fight by sidling right through the middle of it, snapping his fingers, the tough guys part like the Red Sea. The bounce in his knees, the sight-gag slides in place that seem to pull the floor out from under his feet, the full-speed spiral turns that stop on a dime—Jackson's dancing is like an electric shock administered to our muscles.

At twenty-five, Jackson is music's irresistible force: he was the first black singer to be featured regularly on MTV's rock-and-roll airwaves; and his most recent album, *Thriller,* has sold over twenty-five million copies around the world. He is rumored to be recording with Barbra Streisand, filming with Stephen Spielberg. What's definite: This May, he reunites with his brothers for an international concert tour—the pop event of the year.



Paul Taylor
Dance Company

essential mischief



DANCE!

For years, it was impossible to explain Paul Taylor. One could put him in a modern-dance "generation" with Merce Cunningham, José Limón, Alwin Nikolais (though he is by far the youngest of these); one could see that he constructed his formally rich dances out of a peculiarly comic personal vision. But while Cunningham and his Judson Church progeny were describing, on their stages, the separation of modern man from his senses, Taylor was ironically recording, on his, the survival of a primitive vitality that causes human beings to dance in the first place. Was this avant-garde?

It was indeed. Over the last ten years, ideas of "meaning" in art have opened up to all areas of history and layers of society. In this new light, Taylor emerges as a prophet—someone who always imagined a community of dance stretching back to pre-history, who never made ethical distinctions between "ballet" and "modern," or "formal" and "vernacular." This attitude he kept alive—this mix of catholicity and theatricality—has resurfaced in the work of the most original of the young Post-Moderns. Today, Taylor stands as a key figure in the whole shape of postwar dance. But he is only fifty-three. His own company is in top condition. And the choreography of the two or three new dances he makes a year keeps acquiring even more volume and nuance—without losing any of the essential mischief.

—ELIZABETH KENDALL

High jumps, outstretched limbs, and jubilant spirits characterize the Paul Taylor Dance Company. From top to bottom: "Diggity" (with cut-out metal dogs by artist Alex Katz), "Cloven Kingdom," "Arden Court," and "Runes." Photos by Susan Cook, Jack Mitchell, Dennis Deloria, and Thomas Victor.

dance as contact sport

Paul Taylor Dance Company

Watch them and you, too, gotta dance. Lila York, one of the company, tells what's behind the exuberance, the energy onstage

When I auditioned for Paul Taylor eleven years ago, I knew I had found the choreographer I would spend the rest of my career with. His dance style, although new to me, felt natural. It demanded both ballet and modern-dance training, stamina, subtlety, and brute strength. It also demanded my whole personality, a fearlessness about bringing myself into the movement.

The studio where I had my audition is still home base to Paul Taylor's company. That studio is a homely loft on lower Broadway where dancers and office staff vie for space. It has bad plumbing and drafts, but the lack of glamour suits us. We sign contracts with a handshake, and work concentrated six-hour days. Rehearsal begins when Taylor calls "startin' time" and ends at "quittin' time." Arriving at the City Center Theater in New York City for our annual spring season is always a shock. It has seemed we were putting together a program for a few friends instead of for a Broadway audience. For Taylor, that illusion alleviates the pressures of his enormous success.

Critics who find Taylor difficult to categorize have called him a "classical maverick," a "wizard," and an "American mongrel." On first meeting, he gives an impression of paradox that led one writer to dub him the "gentle giant of modern dance." Well over six feet tall with a lumberjack's build, a velvety tenor voice, and a quizzical farm-boy grin, he is charming and formidable at the same time. He inspires humility in total strangers and wins hearts with his candor and folksy humor.

Taylor was raised in Washington, DC, by his mother, an iron-willed Virginian named Elizabeth. He grew up alone among adults and has never lost his Southern formality or his stoicism. A natural athlete who loved to draw, he traced a path from art school to dancing to choreography. At twenty, Taylor was an upstart kid who never doubted his talent or his will. He lived on Spam luncheon meat and Campbell's pea soup and slept in cold-water flats.

The dance world was small in the 1950s. Taylor worked and studied with virtually everyone in it: Merce Cunningham, Antony Tudor, Louis Horst, Anna Sokolow, Pearl Lang—and Martha Graham, whose technique, he says, "fit like a second skin."

Until he retired from the stage in 1974, Taylor was a dancer of extraordinary presence. Huge and loose-limbed with turned-in feet and imperturbable balance, he could hold the stage with a gesture of his wrist. He moved like no one else and built a choreographic style on that facility. As Lucifer in *American Genesis,* he stood on a box in the corner of the stage, his body coiled into a knot, his face a gargoyle, shuddering. The tortuous shapes that take us years to master—the gnarled postures and squared-off archaic lines—came naturally to Taylor. Those shapes, coupled with an unorthodox view of the world, give his dances their strange, sometimes aberrant look.

To define Taylor's style in terms of one dance would be an injustice. He has nearly as many styles as he has ballets in his repertory, each with its own movement vocabulary newly invented to suit the dance. In *The Rite of Spring (The Rehearsal),* for example, one of Taylor's challenges was to make the movement appear flat, as in a comic strip. *(Continued on page 514)*

Irons hot

A star in his prime

Square jaw, fine nose, brown iris on almond eyes rimmed in black, an elongated body: devastating good looks. Yet Jeremy Irons, at thirty-five—the best age for a leading man—is watchful, self-contained, unhistrionic. The looks are compelling, the presence is elusive, the talent is for projecting contradictory inner states: double meanings, diffident pain and, in *The Real Thing,* generous jealousy. He's got the rare gift of being able to ride the undertow of a text, show that a wince is a howl. Cautious and diligent, he admires carpenters, is fascinated by spiders, and, like them, weaves subtle nets of unbearable tension. A quality not unlike a two-way mirror, reflecting, then transparent, then reflecting again: alternating the shining smooth surface and undefended depths. Plus: a sneaky wit, a worried charm.

On being Henry: "I watched Mr. Stoppard carefully. He's almost completely nice, there's no bile in his soul. I felt we were similar, I instinctively understood the obscure parts. My own emotions illuminated Henry for me." On Mike Nichols: "He *is* an actor, paced us. He's loving, tough. Directs a play the way he edits a film: perfecting, perfecting, perfecting."

On *The Real Thing,* love, and fidelity: "If you want someone enough, you are willing to forgive. A woman of integrity who's been unfaithful doesn't need foul names thrown at her. She knows. The sensible man would make her want to come back. There's a tremendous precipice in lots of relationships: you promise fidelity, and you think that if you break that promise you'll fall over the edge. Then you discover it's not so: pain is caused, but the couple survives." Popular music? His favorite song is Joni Mitchell's *Both Sides Now.*

—JOAN JULIET BUCK

Penn

tom stoppard

Kind heart and prickly mind

The theater's foremost intellectual gamesman takes on "The Real Thing"

By Joan Juliet Buck

AMANDA: Have you known her long?
ELYOT: About four months, we met at a house party in Norfolk.
AMANDA: Very flat, Norfolk.
(Noel Coward, *Private Lives,* Act I)

HENRY: You have a cottage in . . ?
ANNIE: Norfolk.
HENRY: Norfolk! What, up in the hills there?
ANNIE: What hills? Norfolk is absolutely—
CHARLOTTE: Oh, very funny. Stop it, Henry.
(Tom Stoppard, *The Real Thing,* Act I)

The subtext of Tom Stoppard's plays used to be hunt-the-allusion. While his plays unfolded like Bach fugues or palindromes—symmetrical, precise, elaborately patterned repeating sets of events—the audience could further divert itself within the texture of that dialogue by picking out references. Tom Stoppard says it's not that different from a movie audience's getting off on references to, say, Sandra Dee in, say, a 'fifties pastiche beach movie; but of course his frames of reference seem to be somewhat larger than the high-school memories that animate popular American culture. Up until *The Real Thing,* which is playing on Broadway now to rapturous acclaim, Tom Stoppard's plays provided a glassy surface of erudition that reflected the audience's education back at them, magnified, and sent them out whistling the puns.

His ability to tickle the brain earned him a reputation as the foremost intellectual playwright. If the American tradition of serious theater relies on reaching for the emotional gizzards in every turkey, the British one is at its most serious and respectable when ignoring emotion altogether: the spluttering anger of Osborne's early plays was rendered unfashionable by Harold Pinter, who proved that the unsaid was stronger than any words. Stoppard's plays avoided emotion by providing fireworks in the place of silence. His work was said to have "intellectual joie de vivre," which suggests the image of a lamb gamboling in echoing fields of allusion, chewing on oxymorons and crushing tautologies underfoot. The allusions are constant: *Rosencrantz and Guildenstern Are Dead* relied of course on *Hamlet, Travesties* on Oscar Wilde, Joyce, Lenin, and the Dadaist Tristan Tzara. *Jumpers* was a sort of giant computer-knitted joke on moral philosophers, a subject which few people find side-splitting *a priori.* The atmosphere around Stoppard was so rarefied that male interviewers approached him in the manner of dueling dons, goaded by his wordplay into somewhat incoherent one-up wordsmanship, a little like people who can't resist stretching when there's a ballet dancer in the same room.

Now, with *The Real Thing,* Tom Stoppard has written about love. He still plays with allusion—the first scene of the real play contains the exchange quoted above. But the hero is a playwright and both the women he marries are actresses, so that the game of reference is part of the play. A few lines on in the Coward *Private Lives* comes the seminal "Strange how potent cheap music is," which Stoppard doesn't quote actively, but subliminally: much of his hero's character is expressed in his preference for the Ronettes, the Crystals, the Hollies, popular music of twenty years ago over acceptably highbrow classics. The hero's first big laugh line is "I was taken once to Covent Garden to hear a woman called Callas in a sort of foreign musical with no dancing," but the telling giveaway follows just after: "My illness at the time," he says, "took the form of believing that the Righteous Brothers' recording of 'You've Lost That Lovin' Feeling' on the London label was possibly the most haunting, the most deeply moving noise ever produced by the human spirit. . . ."

In *The Real Thing,* Stoppard writing about love is Stoppard trying to find out how to be potent without being cheap. And the compromise his hero forces upon himself involves abandoning all his intellectual and moral superiority, living through the unattractively universal pain of jealousy, standing by through his wife's infidelity—suffering for love, without once falling into melodrama or cliché. He goes through the agony of romantic love, but it's to save his marriage. Until *The Real Thing,* there was little indication in his work of the grace, the kindness, the enormous generosity of the man. The walls of *Flashdance* words were hiding an open heart. Daunted by the plays I'd studied in college, I would never have approached him. With this play, I saw a breach. Good, I thought, I'll ask him how one writes about love.

At forty-six, Tom Stoppard has long dark tousled hair, a long face with startling bronze eyes, and a wonderfully delineated mouth. He also has a formidable wife, Doctor Miriam Stoppard, who writes and broadcasts about women's health, and is beginning to study the problems of the over-fifties. He has four sons, Oliver, Barnaby, William, and Edmund, the last two with Miriam, the first two from a first marriage. He's thought of as English, but was born in Czechoslovakia; his family moved to Singapore with the War, then India where his mother, widowed, remarried. Tomas Straussler became Tom Stoppard. When he was eight the family arrived in England, and Stoppard went to English schools, but not to university. He became a reporter on the *Western Daily Press* in Bristol, where he met Peter O'Toole who was then at the OldVic. He writes plays, he says, "partly because of the historical accident that everybody was writing plays then, because a lot of attention was being paid to theater."

Kind heart and prickly mind: asked if he relates at all to Czech culture (Kafka, alchemists, Prague), he questions the use of the word relate, but he's also worrying that the milk for the coffee hasn't arrived. One aims the questions high (memory of Michael Hordern in *Jumpers* playing the accordion with concepts) and gets simple, down-to-earth, economic answers. "Do you read a lot of philosophy?" "I read a lot more after *Jumpers.* I read what I need when I need it. I read only in a very amateur sort of way. I read *Philosophy* magazine, which arrives every month; and one out of twenty articles interests me. Most of them are just analyses of analyses, rebuttal of refutation, hilarious without meaning to be."

Wasn't physics behind *Rosencrantz and Guildenstern?*

"Oh heavens, you don't need to know anything to write *Rosencrantz and Guildenstern.* A smattering of *Hamlet* will do. I'm much less of an intellectual than people suppose me to be. I'm reading a lot of mathematics now; and it sounds terribly kind of, you know, *clever.* I mean, I'm not *(Continued on page 513)*

People are talking about: the most controversial movie of the year—Terms of Endearment. It's either the brightest and bravest—or sappiest and soapiest—star-maker of 1984. Here, an intimate talk with "Terms" author Larry McMurtry about the fabulous women of his imagination and his life...And a celebration of Shirley MacLaine—her sexy, gutsy presence in this movie proves that aging well is the best revenge

larry mcmurtry

A woman's best friend

By Maureen Orth

Had Larry McMurtry, the novelist who wrote *Terms of Endearment,* not been drawn inexorably to Jane Austen instead of cowboying on his father's west Texas ranch only his mother, two sisters, and a few neighbor ladies might have known his generosity of spirit toward women.

In all nine of his novels, McMurtry creates, with extraordinary sensitivity, women who display far more intelligence and strength than his men do—even if the women are trapped by weak, beguiling men the way Emma is in *Terms of Endearment.* McMurtry has also written about some memorable bitches. The latest, in his recent novel, *Desert Rose,* is Pepper, a teenage beauty whose mother is a Las Vegas showgirl. To my mind, Pepper is as mean a girl as has ever appeared in American fiction.

But frumpy Emma is far more typical for McMurtry. She adores her children, she is too refined emotionally for her station in life, her husband has not lived up to her expectations. Aurora Greenway, Emma's vain and willful widowed mother, knew he wouldn't—but then Aurora doesn't expect much from men, and has yet to come to terms with her own buried sexuality.

Since it is on the open road that McMurtry dreams up these characters and the tales that become his books, driving is essential for him. He is always on the road—usually in a big, rented Cadillac—getting from his home in Washington, DC, to Memphis, Texas, Tucson, and Hollywood, pursuing his careers. Apart from his novels, McMurtry prolifically turns out essays and screenplays, including the script for *The Last Picture Show,* another of his books made into a movie. (Screenplays for *Hud* and *Terms of Endearment* were written by others.) He is also Washington's best-known rare book dealer. He is delightfully eccentric, opinionated, and sometimes curmudgeonly on subjects as diverse as other Texas writers and Washington hostesses.

Most important to me, however, is that for the last twelve years—ever since we met by chance in his Georgetown bookshop—Larry McMurtry has been a wonderful friend. He is a man with whom I have never been involved romantically, but a man who completely knows my heart, who gives me lovely presents for no reason, who sends my mother flowers every Christmas, who has written me over a hundred wise and witty letters, who will patiently listen to seven different leads to a story I might write, who told me first that I had finally found the right man to marry.

Just after *Terms of Endearment* opened last December—with Shirley MacLaine and Debra Winger playing his irrepressible heroines—Larry McMurtry came to New York to help celebrate my wedding. We mused about the box-office success of his once-orphaned book; when it appeared in 1976, it sold twenty-six thousand copies.

But many of the most interesting things Larry McMurtry says are not about his writing per se. They're about the raw material that is his work: relationships between men and women.

Maureen Orth: *Do you like women a lot more than you like men?*

Larry McMurtry: Yes, I do. I always wondered why women put up with men, to tell you the truth. I can see the obvious reasons, but I don't know—I think that as their freedoms increase, as they become more confident, fewer and fewer women will want to be anchored to particular men. My experience with women, the bottom line, is that very few start off with much confidence. It's an acquired characteristic, if they ever acquire it. Many of them acquire it only to a certain depth and beneath that is a bottomless insecurity.

MO: *Do you think women have altered themselves emotionally in the last decade?*

LM: I think they have gained several millimeters of self-assertiveness. The conflict I see over and over in women, and the broader thing that's come out in all my wonderful friends, is a kind of schism—a profound doubt about their basic worthiness, which can often be overlaid with a great deal of competence, ever-increasing layers of professional competence, emotional competence. But, nonetheless, there is a vast legacy of doubt to get rid of, doubt about whether being a woman is a worthy thing.

MO: *I think a lot of your women characters really are loyal a long, long time to a lot of terrible men.*

LM: They tend to put up with drips and creeps. But that happens very frequently in life. Maybe it's happening less now—but I don't really believe that. Most of the women I know are very tenacious in their affections—far more than most men. If men cling to relationships, I think it's basically out of fear, and if women cling to them, I think it's because they retain some intrinsic hopefulness longer than men do.

MO: *Our first argument was about Patsy in "Moving On." I was enraged that you made her so weak that she cried on almost every page . . .*

LM: But now that you're grown up, you see that crying is a part of life! But I swear, women I knew in the 'fifties—they cried a lot. Because this was just at the point when modern forces were beginning to come into marriages and relationships, even in the hinterlands, and pressures that had been suppressed or unrecognized even ten years earlier were *(Continued on page 516)*

Diana Walker

Shirley MacLaine

A sexy bundle grows up

By Mary Cantwell

There is Jeanne Moreau, whose curious down-turned mouth speaks of a sensuality that mocks the years. Simone Signoret, whose body is a block and whose eyelids look weighted, but whose voice is the kind that weaves nets. Anouk Aimée and Delphine Seyrig and Annie Girardot, in each of whom ripeness seems all. "Ah," we say as we study these monuments historiques, "what a thing to be French and over forty."

Turn to a comparable group of American actresses, however, and one sees women battling age as if it were an ailment: Jane Fonda sucking in her gut as compulsively as a Parris Island trainee; Dyan Cannon peering through her hair like a doe through foliage; Faye Dunaway, so fined-down her *femmes fatales* seem freeze-dried. Where is the face that wears the shadows cast by love and sorrow and loss and living as if they were banners? Strangely enough, it's in a soapy movie called *Terms of Endearment;* and, even more strangely, it belongs to Shirley MacLaine.

Strangely because Shirley MacLaine is a sexy bundle, a cute trick, a bit of a dip. A Katharine Hepburn can be a star in her seventies because she has always been beyond sex, beyond cute, and beyond dippy. Instead, she is a great beauty, and as ambiguous and as ageless as Virginia Woolf's Orlando. But Shirley MacLaine has played hookers, seduced (and abandoned) secretaries, antsy wives—people for whom mattresses are only secondarily for sleeping. In the gospel according to American film, such women either put their sexuality away the day they acquire reading glasses or turn into desperate characters. But Shirley MacLaine's Aurora Greenway is a grandmother who, after years of fussy celibacy, can crow that sex with her astronaut love is "fan-fucking-tastic!"

So what if no one familiar with the Hub, as it's known in New England circles, will believe that Aurora Greenway was raised in Boston (or anywhere outside Larry McMurtry's head). So what if MacLaine and Debra Winger lack the consonant quirks of speech and behavior that link parent and child. So what if Aurora's other suitors are the *(Continued on page 512)*

Movie Still Archives; Pictorial Parade

Some ninety minutes
from London, Manolo Blahnik—
England's spectacular shoe
designer— has brought to life
the austere perfection
of a Georgian house in Bath,
following his own instincts, aiming
to please no one but himself

Sense and Sensibility

A Noble House in Bath

Left: Manolo Blahnik's living room, his favorite room in the house, framed here by his household gods: Apollo on the mantel and Hermes on the eighteenth-century marbleized column. Between the deities are a pair of early nineteenth-century chairs and a William IV sofa covered in French ticking, resting on a Turkish carpet. Above: An anonymous eighteenth-century English gentleman resides in an intricately carved, gilded frame that complements the ornate molding and mantelpiece. Nineteenth-century youth guards invitations.

Above: Informal, twilight tea is set in the old-fashioned kitchen; the service is mostly Wedgwood. Edwardian brass hanging lamp came from Blahnik's former house in London. Opposite: In a corner of the dressing room, a French eighteenth-century chair which Blahnik covered—himself—with Fortuny fabric. The boiserie panel, taken from a French château, also dates from the eighteenth century. The shutters—"so beautiful, I won't spoil them with curtains," he says—and the floorboards are original, rescued by Blahnik from layers of violet paint.

BY MILES CHAPMAN

Between Apollo and Hermes exists the noblest view of Bath—glorious Georgian terraces and crescents descending the hills and filling the bowl of this golden English town. From Manolo Blahnik's fine and lofty living room, there is nothing to stop visitors from imagining themselves back in the Bath of Jane Austen.

Although the furniture is antique and of good-ish quality and the room's spacious proportions are decidedly grand, there is no forbidding hint of the museum, no chilling touch of the formal. The chairs and sofas are casually gathered around the log fire and nonchalantly draped with cashmere shawls. Books are piled higgledy-piggledy on the tables and floor. Clusters of white flowers are bunched simply in vases. The air is lightly scented with lilies and potpourri. The living room is an ideal retreat in a town house that's out of town, a country house without the mud.

"This is my favorite room," says Manolo Blahnik, who has two floors above and a ground floor and basement below to choose from. The far end is dominated by a huge mahogany wardrobe of neoclassical grandeur brought from his grandmother's house in the Canary Islands.

Lovely as this historical idyll may be, it is not exactly where one would expect to find one of the world's best and most flamboyant shoe designers. Blahnik spends his life whizzing between his establishment in London, famous for its Post-Modern design, and his more traditional new shop in midtown Manhattan. At age forty, he epitomizes the cosmopolite: His mother was Spanish and his father Czech (hence the hybrid name); he went to school in Geneva and to the Ecole des Arts-Décoratifs in Paris; he has Spanish and Swiss passports; and he speaks four languages, sometimes all jumbled together in one sentence.

Why has this international designer of spectacular footwear chosen to settle in a small town, one and one-half hours by train from London, that exemplifies traditional, restrained English design? "I can't stand to live in the country," he explains, "but Bath is urban. Not provincial. It is *(Continued on page 463)*

Miles Chapman *is executive editor of the British "Tatler."*

Eric Boman

A Noble House in Bath

Above: Bath-stone stairway to the ground floor is hung with Victorian prints—here, a portrait of the Shakespearean actor Sir Henry Irving. The wealth of logs feeds fireplaces in every room. Opposite: Atop the Spanish mahogany wardrobe, a plaster bust of Persephone that was a prop in the legendary producer Alexander Korda's never-completed film version of "I, Claudius." The simple Victorian mahogany table holds lilies and two reproductions of the Pompeian Faun, nineteenth-century copies of classical sculpture—what Blahnik calls "my junky statues."

Eric Boman

(Continued from page 460) like the best part of London. Pure London."

He first clapped eyes on the place in March 1982, when he and his sister, Evangeline, were invited to lunch by the Bath Museum of Costume. Afterwards, they took a stroll around the town, straying farther from the center, up the hill, until they reached a slightly neglected crescent. "It was rundown and most unglamorous, but the view was breathtaking—with a little park down below so nobody could build something horrible in front of you. It was wonderful. I'm not passionate in other things, but I am in my visual taste. I said: This is the view I want."

One house in the crescent had its door open and Mr. Blahnik poked his nose in. He liked what he saw. At the end of the afternoon, back in the town center, he passed a real-estate window. And there it was, of course, the photograph—" 'That is the house,' I said. It was for sale."

He was lucky. Only his and one other house in the 1788 landmark crescent remained intact. The rest (and practically all those in the town's handful of other crescents) had been split into flats. Also, almost no structural work had been done in the house since the Edwardian era. All the original fireplaces, doors, and window shutters, all the cupboards and shelves in the kitchen, pantry, scullery, larder, and garden room—all the charming and practical workings of old-fashioned domesticity, even the dumbwaiter, were still in good order.

"They're wonderful, if you think about it," he says, indicating the sliding doors that divide the "dressing" room from his bedroom. "They're so solid. They're two hundred years old, and they're still working." Walking through the doorway, he leads me on a tour of the house.

Gothic nightstands flank a gothic bed with a rose-window carving at the foot—"Don't ask me names or dates," Blahnik says. "I don't care where things come *(Continued on page 464)*

Above: The kitchen's built-in sideboard is laden with rose-strewn ironstone, Victorian Greek-key china. Opposite: The garden room, a still life of flower vases, cleaning products, work gloves. "This is my second favorite room," Blahnik says. "Everything in my life must have a function—I love that."

(Continued from page 463) from or their value. Apart from a few good pieces I have, it's all theatrical half-junk. I buy things because I like them."

Above the bed is a nineteenth-century painting of a collie. Blahnik's own dog, who joins us for the tour, is an affectionate three-year-old Scottie, named Tulo after the poet Catullus.

On the floor above are the bedrooms Blahnik's mother, sister, and niece use when visiting—the first has a hippopotamus-sized mahogany bed that used to be in a maid's room of the Connaught Hotel in London. On the top floor, he plans a suite of rooms for guests. The extensive attics are too cold to visit—it is winter—even though the rest of the house is warmed by log fires in all the rooms, and the crescent's *(Continued on page 509)*

A Noble House in Bath

ANIM

ON THESE SIX PAGES ... THE FASTEST MOVING EVENING DRESSES WITH A NEW UPBEAT SPIRIT... DRESSES THAT REFLECT CHANGE AT NIGHT, STARTING HERE WITH VIBRANT COLOR... GOING ON TO BLACK... TO LOTS OF LEG... TO AN ALL-OUT RACINESS!

ATED EVENINGS!

What gets your attention first —the unexpected color, the unexpected oversized floral print silk, the body-revealing shape, *left*, on Emanuel Ungaro's leggy, little halter wrap dress. About $1125. Emanuel Ungaro Boutiques NYC, Palm Beach, Bal Harbour and Houston. Fabric, Rainbow. . . . More color, more marvelous pattern, *right*, in Gianni Versace's exuberant silk dress with the look, the attitude of a wonderful kimono. About $1377. Gianni Versace Boutiques NYC, Miami, Houston, San Francisco and Beverly Hills. These six pages: hair, Valentin; makeup, Linda Mason. Details, see last pages.

Steven Meisel

ANIMATED EVENINGS!

One of the season's non-stop successes—a dress that's black and leggy and fast-moving! The streamlined dash of Jean Muir's chemise, *left*, in a wonderful rayon matte jersey with an asymmetric neckline—a perfect dress to travel with! About $760. Late March at Henri Bendel; Nan Duskin; Hattie, Palm Beach; Linda Dresner, Troy MI; Macy's, San Francisco. . . . The all-out charm of polka dots and ruffled edges, *right*, in Jill Richards' wonderful little two-piece dance dress—a camisole top with spaghetti straps, short leggy skirt. About $275. Bonwit Teller, NYC; Saks-Jandel; Lillie Rubin-South & West; Jacobson's; Balliet's; I. Magnin. Details, more stores, see last pages.

Steven Meisel

ANIMATED EVE

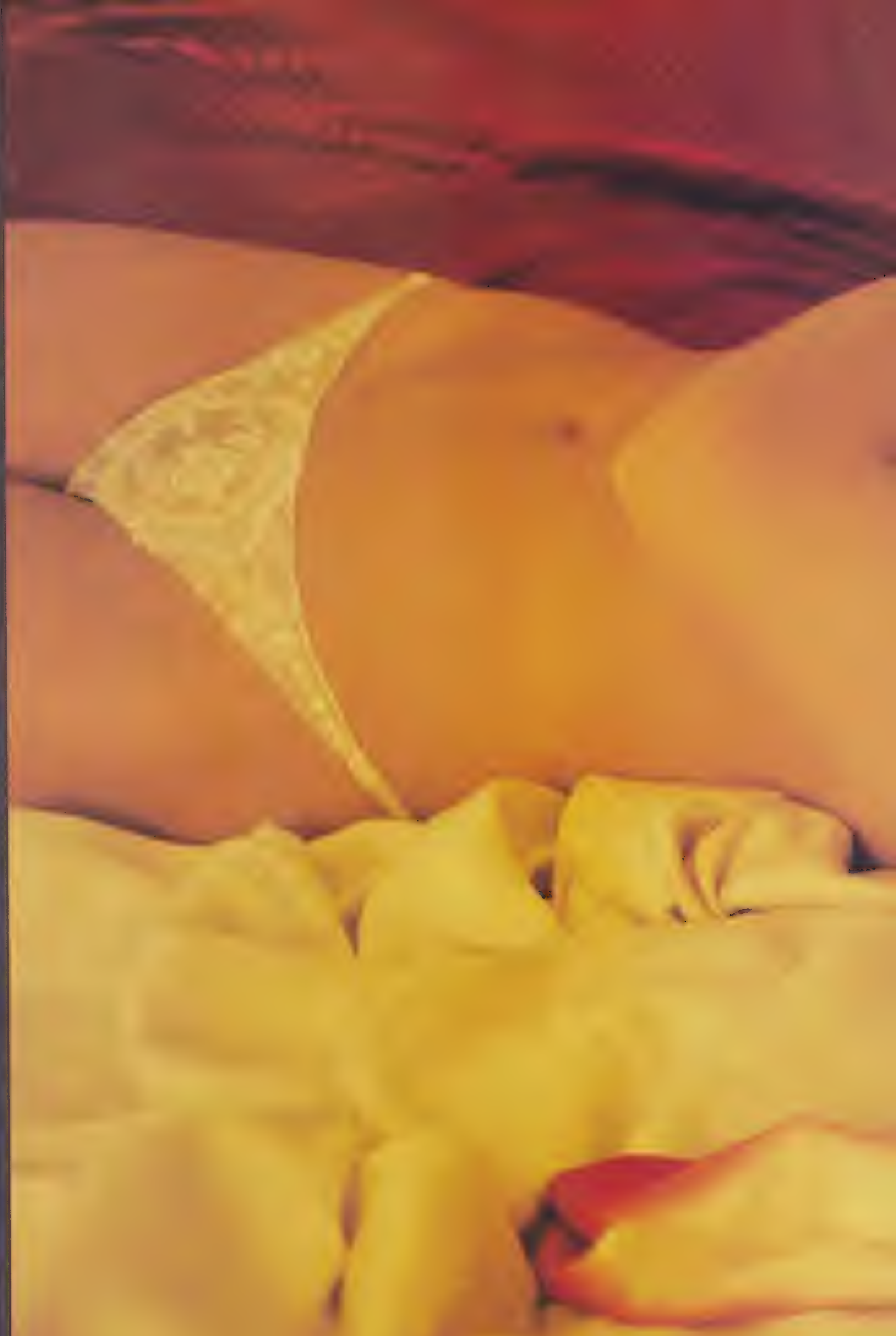
Terrific black at night . . . and the legginess goes on . . . This time black with white façonné silk, *far left*, on André Laug's wonderfully easy dress with the smallest blouson top, elasticized waist. Fabric, Taroni. About $2495. Martha; Neiman-Marcus; Amen Wardy, Newport Beach CA. . . . Part of the beguiling bareness that's everywhere this season, *this page*—Zandra Rhodes's halter dress with wrapped skirt, satin waistband. Of rayon matte jersey. About $1650. Henri Bendel; Martha, Palm Beach and Bal Harbour; Sakowitz; Neiman-Marcus; Wilkes Bashford, San Francisco; Creeds, Canada. Details, more stores, last pages this issue.

Steven Meisel

Suddenly, something that's happening all over: the undeniable appeal—the attraction—of a different kind of lingerie. The most luxurious pieces in the most luxurious fabrics—pure, simple, stripped of superfluous frills, for a look that's both subtle. . . and seductive. The example, *right,* says it all: where the fine-edged cleanliness of cut turns the tiniest scrap of French cotton lace into the most tempting version of a "G-string." Ellen Stein, about $30. Bergdorf Goodman; Fancies, Boston; Satin & Lace, Edina MN; James Lingerie and Linens, Dallas; Susan Barry, Seattle WA. . . .

Beauty Note: The classic attraction of red—here in Chanel's Red Lip Rouge and Clear Red nail enamel. Hair, these six pages, Suga of Suga Salon, NYC; makeup, Anne Marie Barthelemy. Details, last pages.

Sheila Metzner



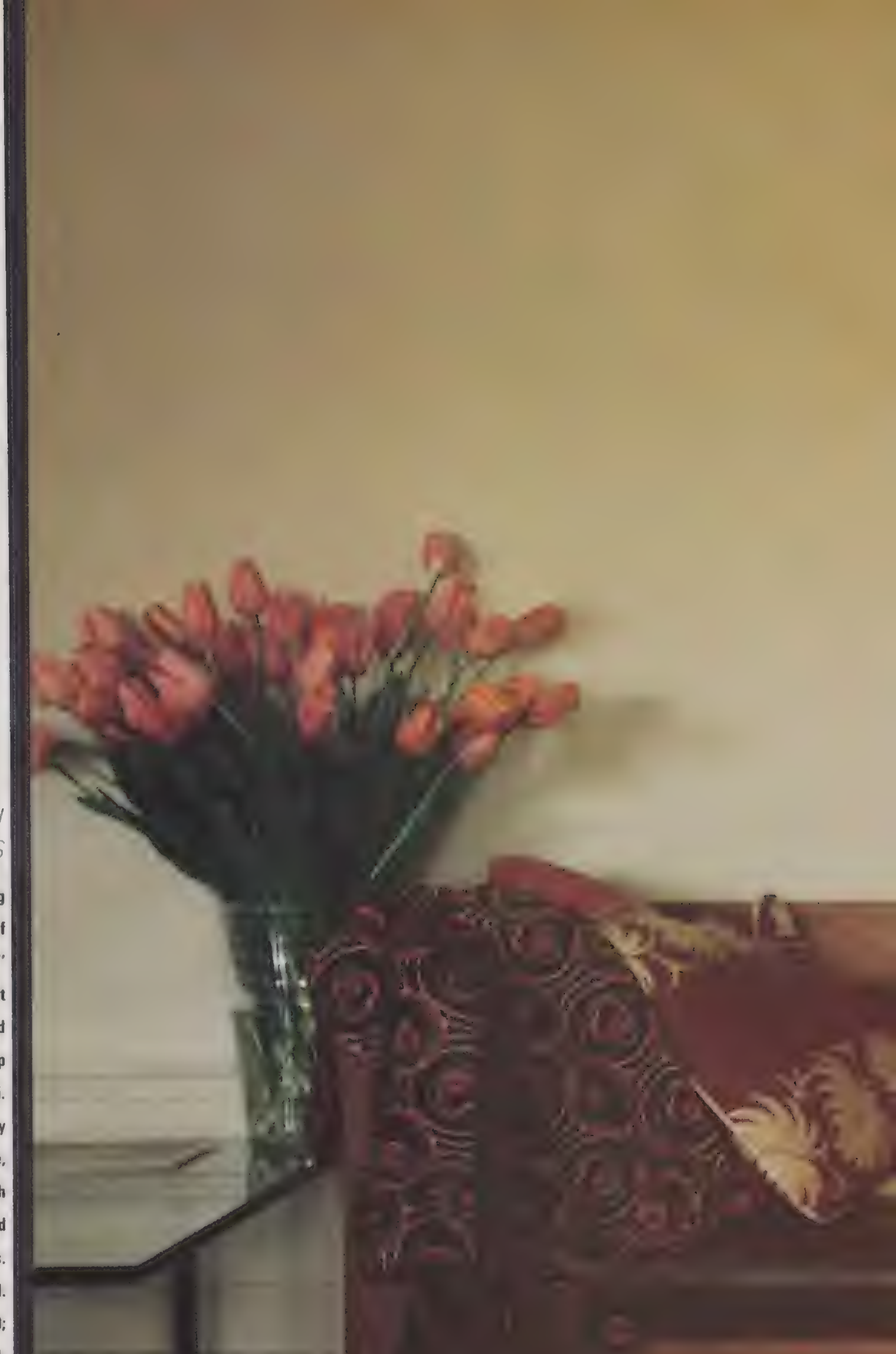
ATTRACTIONS

More luxury —in the barest teddies. . . *right,* in tea-colored floral nylon lace so sheer it practically floats on the body, held fast with a thin silk ribbon tie. By Michelle Nicole Wesley, about $54. Henri Bendel; Fancies, Boston; Yvonne LaFleur, New Orleans; Nouvelle Eve, Omaha NE. . . . And, *opposite,* the shape of a teddy cut like a skin-baring evening dress, in evening dress fabrics: black silk charmeuse inset all around with airy black silk chiffon. "G" Lingerie, about $98. Bergdorf Goodman; Night Gallery, Chapel Hill NC; Stanley Korshak, Pittsburgh and Chicago; Lisa Norman Lingerie, Santa Monica CA. Details, more stores, last pages.

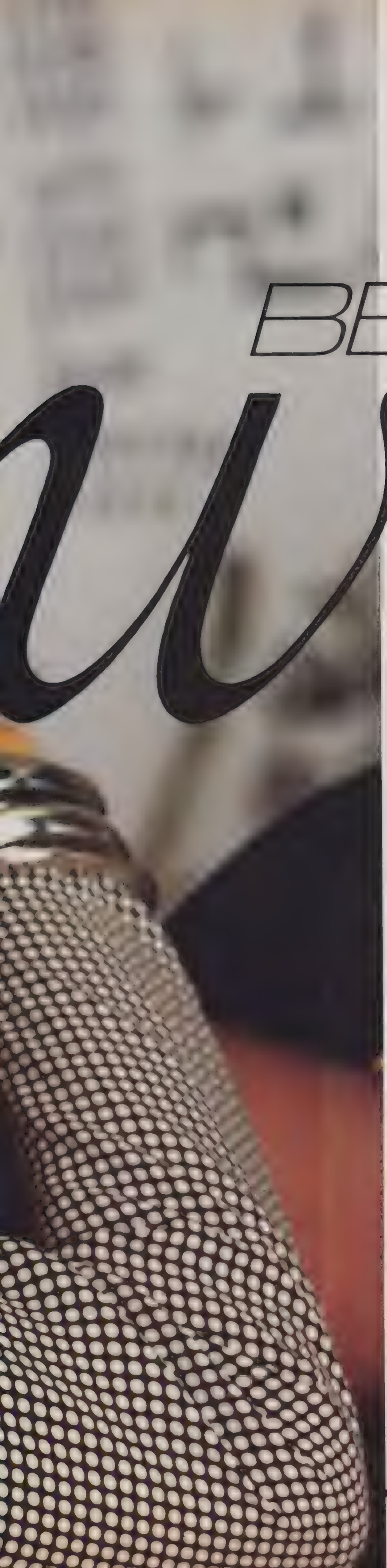
HIDDEN ATTRACTIONS

HIDDEN ATTRACTIONS

The most beguiling version of a classic "corselet," a light, soft underlayer paired with a wisp of a string bikini. Both in creamy white tulle, appliquéd with hand-embroidered floral/leaf motifs. By Ronsard. Corselet, about $130; bikini, about $34. Bergdorf Goodman; Lingerique, Troy MI; Enchanté, Chicago; Neiman-Marcus; Sakowitz; I. Magnin. Details, more stores, last pages.



SPRING BEAUTY GAZETTE



MAJOR DIRECTION . . . the fresh look of neutrals enriched with yellow, like these from Ultima II: Sunray and Grey Mauve shadow on eyes penciled with Violet & Pearls; cheeks blushed with Sunwarmed Peach; on lips, Sultry Peach glossed with new neutral Platinum Beige. Jacketed halter dress in geometric silk by Emanuel Ungaro; earrings, Isaac Manevitz for Ben-Amun; bracelets, Alexis Kirk and Dennis Higgins. Hair by Louis Alonzo for Pipino-Buccheri, NYC; makeup by Lydia Snyder. Details, stores, last pages.

What's coming? A real lift! Key to good looks now: an appealing ease and naturalness with occasional moments of drama, wit

Nothing does quite so much so quickly to lift a woman's looks as a change in makeup coloring, and there are some very attractive changes to be made. For the woman who feels most comfortable in neutral colors, this is the year: there are more (and prettier) than ever to choose from. They'll work to make up a total, very wearable look on their own, or they can be enhanced—for night or just for the pleasure of a change—with brighter colors. Really red lipstick is one idea you'll see on the next page; or there's the emphasis of a little neon color on eyes, of neon nails.

The overall matte finish of last season continues (added color, not glitter, becomes the evening lift), but color is returning to cheeks—pinky beige, mauve pink, pale apricot, buffed to the softest finish.

The most intense color shows up around the eyes—deep ochre, warm brown and amber, with creamy beige, pale tangerine, or bamboo highlights. And when you opt for intense red or fuchsia lip color, blot it down to a matte stain.

There's nothing really complicated about this spring's makeup—certainly nothing overly "made up" about it—but it does require, as light-handed makeup always does, the best skin to back it up. And more and more products (eye masques, zone creams, lip-line smoothers to name just a few) are aimed at specific skin areas/types/problems—there are simply no more excuses for "un-fit" skin.

For the moment when a quick change is all that's needed, make it more mascara, a racier pair of earrings, hair lifted back off the face. It's the small change that freshens looks and energy, takes mere seconds.

Andrea Blanch

Today's wide range of nail color—opalescent, iridescent, luminescent, matte—paints only half the picture. The fast-growing other "half" is treatment—protecting, repairing, changing weak nails to strong. Health: Nail's natural sheen and smooth surface result from a healthy matrix (it shows itself as the "moon") fed by nutrients via a myriad of tiny blood vessels. Latest topical help to "match" help from the inside: plant extracts formulated into moisturized strengtheners for nails/hands. Clarins Hand and Nail Treatment Cream.

Strength: For "difficult-to-grow" nails, super-fine acetate granules on nail tips protect and/or work with acetate strips for nail extension. When buffed, stronger than liquid hardeners, the acetate mends breaks, fills in nail ridges—Nail Crystals from Gerry Kybill of Gerard Bollei, NYC.

Tender care: Non-acetone enamel remover for sensitive to especially dry or false nails: by Cutex, whose Perfect Care line includes cuticle remover, base coat, top coat, nail strengthener.

A special non-occlusive base and top coat with keratin, vitamins E and B_5, gels and resins strengthens/provides superior protection and prevents staining—Ultima II's quick-drying, high-shine, long-lasting Advanced Formula Nail System . . . the name says it all.

Emergency treatment: A paraffin wax hand-and-cuticle "mask" exclusive to the Glemby Beauty Center, followed by a hand-and-arm massage—refreshes skin, boosts circulation. Special to Glemby manicures: a MicroFile nail shaper, to file, prevent splitting. (Call Glemby, 800/821-7700.)

A POP OF ORANGE . . .

To "up" the neutral of a little straw brimmer (Chloe by Jean Barthet) and the black of a linen tank and dress (by Matsuda), left, Les Eclats oranges by Christian Dior—lipstick, nail enamel in Fire Opal. Hair, John Sahag; makeup; Linda Cantello; manicure; Elizabeth Drabinski. Photographed at Cafe Luxembourg, NYC. Fashion details, last pages.

Pamela Hanson

MAXIMUM MOISTURIZATION ALWAYS

Like skin, nails need moisturizers suited to their particular requirements. For continuing (A.M. and P.M. on a daily basis) care: Christian Dior's Creme Abricot with natural protein derivatives. Cuticle jelly or gel makes cuticles easy to prune. With the dryness problem in mind: Sally Hansen's Acetone-Free Gentle Nail Color Remover with moisturizers to prevent dryness. Removing polish more often than once a week dries nails, so add color instead to cover chips, a coat of clear if color dulls. . . . To change color mid-week, add on top. Don't wear frosted enamel all the time—it's more drying than matte. . . . Leave nails overnight without enamel once a week or whenever possible.

HAND CARE: REAL ADVANCES

The best hand-care products introduce oxygen into the pores, have anti-bacterial properties, whiten as well as sooth skin, protect from sun damage. Read labels, look for polyunsaturates, vitamins, PABA, lubricants—all mean business. Especially helpful: Chanel Protective Hand Cream for dry, flaky skin, with SPF 8, whitening agents to minimize redness . . . Estée Lauder's new Extra Rich Re-Nutriv for hands and arms with sunscreen (to help block UVA/UVB rays) precludes brown (age) spots, minimizes dryness . . . Prescriptives Hand Smoother doubles as cuticle cream.

TOUGHEN NAILS—ATTRACTIVELY

Across the country, the most savvy manicurists are using silk strips (illustrated *above*) to wrap nails that flake/split easily. Buffed down, silk fibers become almost invisible, even under clear or neutral enamels, and hold color longer. Experienced "silk wrappers" on the East coast, NYC: Valerie of Nails by Valerie, Carmen or Yolanda of Elizabeth Arden, Galina at Rose Reti, Josephine of Nails by Josephine (Josephine also helps problem nails grow with natural-looking linen wraps). On the West coast: Los Angeles, Jessica Vartoughian of Jessica's Nail Clinic, Aida Gray. Similar idea, but simpler, faster: Sally Hansen's New Lengths liquid nail fiber wrap is a "no paper" system that strengthens with protective fiber webs.

Overall attractiveness is made up of small details—the smoothness of a woman's hands, the "finish" of her nails...

MODERN LOOK FOR NAILS

News: Two versions of the same color, matte and iridescent—wear matte by day, add iridescence in same color family at night. All in the beige/natural family from Madeleine Mono's Limelight collection. . . . At *left*, a new kind of low-key coral perfect for beach wear: Il Makiage Nude from the anti-chip Nail Tints collection. Look for more muted shades from major cosmetic houses: Lancôme's La Creme Riche and Crystalline, Max Factor's Colorfast Not-So-Innocent Nudes, which emphasize the attractive look of nails in their natural state: pearly, slightly pink.

The other side of the coin: new frankly "neon," shout-out colors swatched at *left* . . . from Patricia Fields, New York (mail order from 10 East 8th Street, New York, NY 10003) . . . wild reds, fuchsias, blues, hot pinks, as well as amazing iridescents that sparkle in the dark . . . From Barone, New York, the most avant garde nail colors of all: yellow, silver, black orchid, iridescent khaki, and white.

Sketches by Gail Freund

PROTECTION: THE EYES HAVE IT!
The skin around the eyes
is the thinnest, most fragile skin
of the body—with few oil glands
and little natural protection
against the environment.
One of the best "shields" against
sun/wind/glare is, of course,
a pair of dark glasses
(those *right*, Jerome Alison Eyewear);
but there are also new care options
that boost skin's defenses
as they help eyes to "take" color better.
Two such: Clarins Eye Contour Gel—
an "instant" skin de-puffer—
and light-but-emollient Prescriptives
Line Smoother . . . New, too:
cream concealers that go on quicker,
have more skin-caring benefits.
There are concealers in handy tubes
(from Estée Lauder, Cover Girl),
with moisturizing (Chanel),
even anti-acne ingredients
(Max Factor's Erase Acne Control).

COLOR: THE APPEAL OF THE UNEXPECTED . . .
Eye makeup, now,
can be the ultimate
beauty accessory.
Where the drama
begins: with the new
"off" shades—
clear yellow,
tangerine,
acid green—swatched
at *left*, used
for a "pop" of color
in the center
of the lid, or for a
smudge of color
at the outer corners
of the eyes.
Perhaps the most
surprising,
most alluring new
eye color of all: red,
used as a "hot" spot
in the lid's center
or in the surprise
of red mascara,
first introduced
in Paris
by Yves Saint Laurent,
now available,
too, from Ultima II.
Wonderful
on very fair lashes,
as the only
touch of color on the eye.
Also making news:
eyeshadow pencils
with a new ease
of application for
more "finished" results—
like those from
Lancôme, Germaine
Monteil, Aziza.

Brow color: most modern, charming, wittiest color surprise

For evening, for special effects, makeup artists are using a deep-toned arch of color to edge and "lift" brows, frame and set off eyes. What works best: purple/green/burgundy/brown cake liner or mascara, applied with a damp brush, in an upward sweep (right).

Sketches by Kazuhide Yamazaki

Eye makeup now has a new intensity, a true smokiness of color. The most modern-looking options: the new range of tawny browns—from pale amber to almost-ebony—used to rim the eyes in a deep-toned haze of color. What looks best is an almost monochromatic eye, with the softest color edging the brow bone, "graded" deeper, smudgier, down to lash edges and underneath the eye—where color is deeper, more defined.

Essential to this look: that the colors are blended out at the edges—and that the eye makeup you use, like all of your makeup this season, is matte, with a minimum of shine. What makes for special effects now: the varying of the *depth,* the degree of color used. For some women, this means going all the way to a deep dusky eye as at *right,* while for others it can be as simple a change as adding more mascara—still one of the highest-impact makeup tools.

Beauty made easy, made wearable! *Right:* Short, off-the-face hair showing up this spring's neutral makeup—all from Elizabeth Arden's Sunshades—Powder Perfection trio on eyes, Sunblush Highlighter on cheeks, Cool Cool Red lips. Dress, Alicia Herrera; earrings, Stephen Dweck. Hair, Howard Fugler; makeup, Kevyn Aucoin. Photographed at Cafe Luxembourg, NYC. Details, stores, next to last pages.

What's modern: bright makeup color used as an accessory. Freshest spot for a pop of color now: around the eyes...

Pamela Hanson

SKIN CLEANSING: BEAUTY BASIC

One look at the new "balance" in makeup, the emphasis on a softer, more translucent play of color, and it becomes obvious that this is makeup that demands skin that is in the best possible "shape."

What this means: that how you remove your makeup at night is as vital to your overall "look" as the colors you apply each morning. The good news here: there are cleansers that fit every skin type, every woman's personal preference. Choices include pebbly cleansing grains, oversized hardmilled soaps, creamy liquid cleansers, and—new from Shiseido—a cleansing cream foamed up, like a man's shave cream, with a round, fluffy brush (centuries-old secret to Japanese women's beautiful skin).

SUPER CREAMS

Suddenly, there's a whole new class of moisturizers—lotions that not only improve the way that skin "takes" makeup but keep improving the look and feel of skin after you've taken your makeup off. Many result from research involving dermatologists, cosmetic chemists, even an ex-NASA physicist who studied effects of changing environment on skin. To look for: Creme de la Mer . . . and—rich in "skin-activating" plant extracts—Redken's new Clinical Response.

FOUNDATION: MATTE, SKIN-MATCHED . . .

The essential "base" that makes this spring's matte makeup colors work: foundation, too, that is non-shiny, blended out, "neutral." Newest: foundation used not as an all-over skin cover-up but only where it's needed or where color will be applied—under the eyes, on the cheeks, the nose, chin. A help in avoiding late-day shine: translucent pressed powder, applied with a soft brush.

FOR BLACK SKIN:
A SHIFT TO BRIGHTER, "BALANCED" MAKEUP

This spring, there are more choices, a greater mix of colors that are especially flattering to olive-toned-to-ebony complexions. Most modern: the new bright "accent" hues for cheeks and lips, from pale cameo pinks to dusty rose to the color "pop" of clear fuchsia. What makes these colors work: "The 'balance' of smokier eyes, rimmed in dark brown, deep grey, or soft black pencil," said makeup artist Sandra Bocas of NYC's Benjamin salon. Also key: that all your makeup colors are matte, buffed down to blend into and enhance your natural skin color. "If your skin is very dark, try experimenting with deep coral and orange-y-red cheek and lip colors, still keeping lips blotted, cheeks softly swept with color, so there are no obvious demarcation lines." Think of makeup that is soft, subtle, *approachable*—and bear in mind that, when you're using brighter, clearer makeup colors, a little makes for a lot of impact.

A WONDERFULLY FRESH APPEAL!
Makeup with a rosier, pinker cast . . . and the all-important matte texture that is the essence of this season's look, *right* —all from Lancôme: Matte Rouge Maquiriche Blushing Powder and Mauve Argenté lips "balanced" by smoky Mauve Moiré Maquiriche EyeColour. Fragrance lift: Fidji by Parfums Guy Laroche. Dress, Guy Laroche; earrings, Yukihiro Shibata. Hair, Louis Alonzo for Pipino-Buccheri, NYC; makeup, Lydia Snyder. Details, last pages.

Andrea Bianch

What makes a woman look better, her makeup work better now: a certain degree of skin-care savvy plus the "edge" of a well-honed color sense...

THE SUPER

The problem facing most women who want to exercise today: we know all the things we *should* do—aerobics, strengthening, stretching, warm-ups *and* cool-downs—but we can't always find time or motivation to do them. The result: we end up avoiding exercise altogether, or doing only those things we enjoy most, or are naturally good at—and often on a less-than-regular basis.

Here, the perfect solution: the super circuit—a *combined* program of strength training and aerobics, which has been proven to show the most dramatic improvements in sedentary women: up to 17 percent aerobic improvement, 18 to 25 percent strength increases, plus an average burn-off of 8 calories per minute in a study of inactive adults averaging age thirty-six. What's more, it gives you visible results within the first few weeks.

Created by Larry R. Gettman, Ph.D., director of physical fitness programs at Mesa Petroleum, the super circuit—an offshoot of programs originally devised as a means for athletes to keep fit off-season—alternates, without stopping, 12 repetitions (reps) of strength training with one minute of aerobics, first working the upper body, then the lower body. This "system" of exercise not only has been proven to boost cardiovascular benefits, but helps to eliminate lactic acid—the waste product that causes muscle soreness—and to reduce muscle fatigue. Bonuses for busy women: the super circuit is fast—it takes *only* thirty minutes—efficient, compact. It requires minimal equipment—lightweight (one- to five-pound) hand and ankle weights, a chair, mat or bench (optional: mini-trampoline, stationary bicycle)—and can be done anywhere, even in a hotel.

What is also unique about the super circuit: it incorporates *realistic* fitness goals. Most women do *not* want muscle bulk or definition. What they do want: trim, taut muscles that can hit a tennis ball farther, get them—energetically—through a long day.

"A program like the super circuit, which uses light weights and a *moderate* number of repetitions, simply cannot build muscle bulk," said Dr. Gettman.

"The degree of muscle definition each of us can achieve is genetically determined. While women in general have less muscle-building hormone than men, there are differences, too, among women," said Jack Wilmore, Ph.D., professor of physical education at the University of Arizona, and one of the first experts to study circuit weight training. "When women lift heavy weights repeatedly until exhaustion, they are doing the type of weight work that *builds* muscle. If that's not their goal, they should be using the light weights and moderate number of repetitions in circuit weight training, which aims for taut, not bulging, muscles and for small increases in *overall* body strength rather than enlarging the size of the individual muscles."

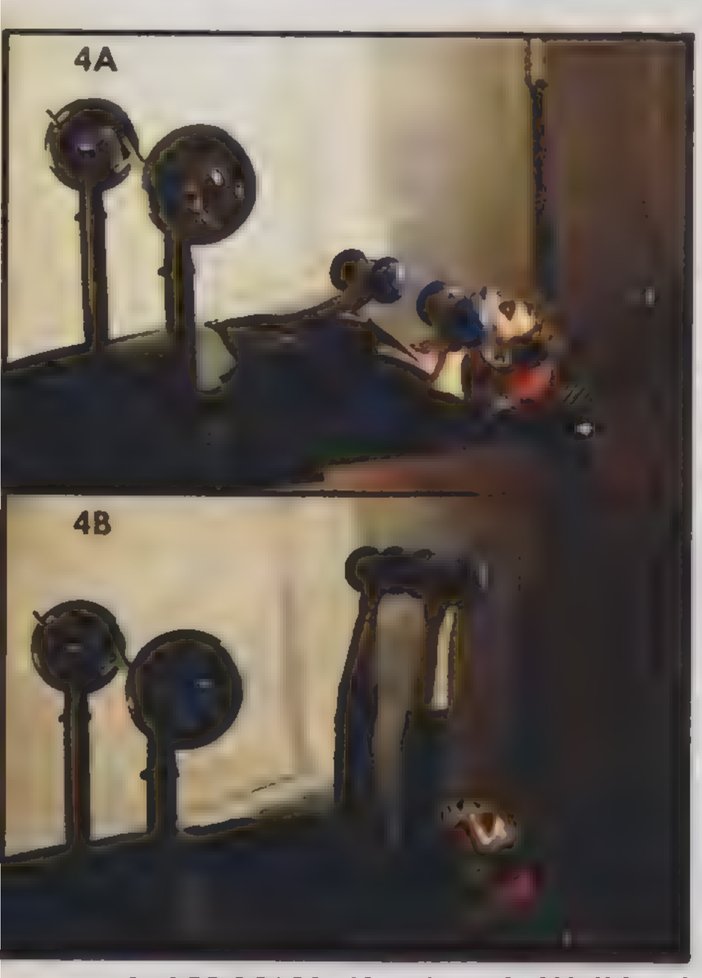
FITNESS LEVEL: BEGINNER

• Begin by using the lightest weights—one to one-and-

(Continued on page 509)

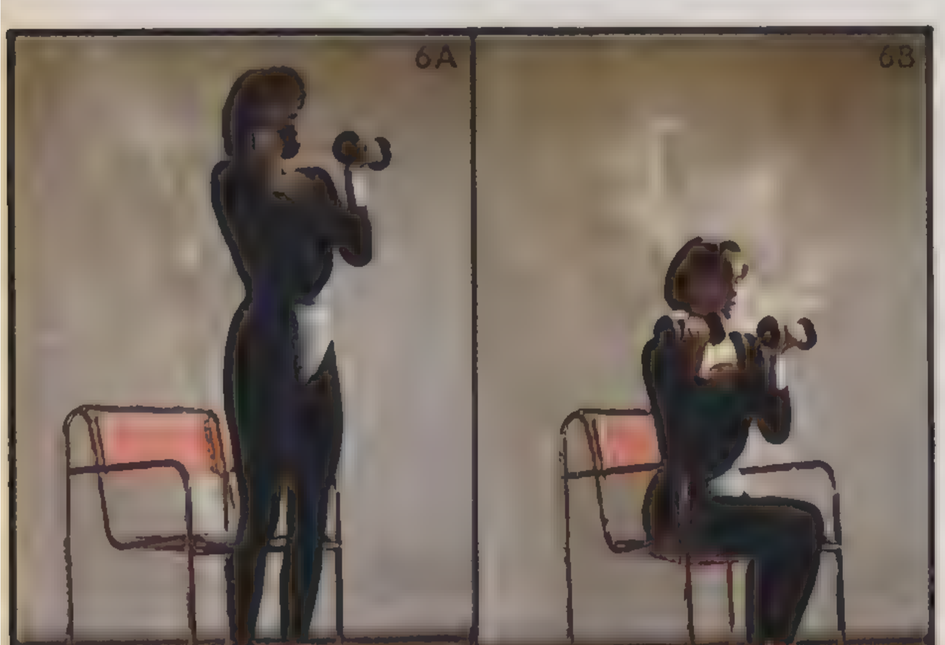
1 WARM-UP (5 minutes) Stretch/bend/flex upper and lower body.

2 STEP-UP (builds leg endurance) Step up and down on a small—less than one foot high—box. Do 12 times without stopping.



3 AEROBICS (1 minute) Walking/bicycling/jogging/mini-trampoline/jump rope—see box *right*.

4 BENCH PRESS (upper arms and chest) (A) Lie flat on bench, feet on floor, arms bent, holding weight in each hand. (B) Straighten arms, lifting weights overhead. Do not arch your back or push with your feet. Repeat 12 times.



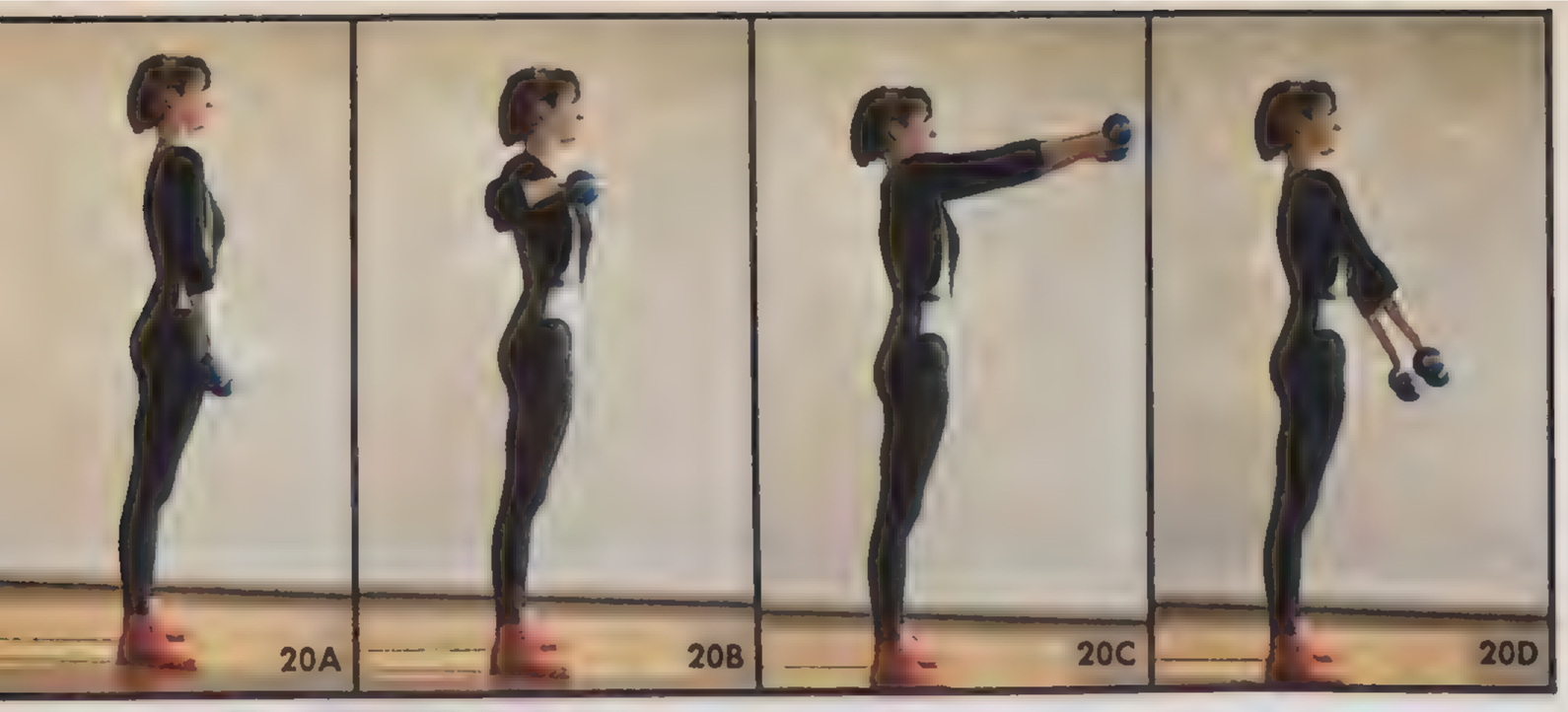
5 AEROBICS (1 minute)

6 HALF-SQUATS (upper legs) (A) Stand in front of a chair, feet apart, back straight, weights held at shoulder height. (B) Bend your knees until seated. Keeping weights elevated, return to standing. Do 12 times.

7 AEROBICS (1 minute)

8 BICEP CURLS (upper arms) (A) Stand with feet shoulder-width apart, weights held in underhand grip. (B) Lift weights to shoulders. Return to starting position. Do 12 times.

Hair and makeup, Kevyn Aucoin; manicure by Elizabeth Drabinski. Details, last pages.



19 AEROBICS (1 minute)
20 UPRIGHT ROWING (upper arms) (A) Stand with back straight, arms at sides, weights held in overhand grip. (B) Bending arms, lift weights to chin height. (C) Extend arms up and forward. (D) Lower weights to hip level. Do smoothly 12 times.
21 AEROBICS (1 minute)
22 COOL-DOWN (5 minutes) Stretch/bend/flex upper and lower body.

17 AEROBICS (1 minute)
18 KNEE EXTENSION (thighs) Sit on bench, legs bent at 90-degree angle, weight on each ankle. Straighten legs fully, then return to starting position. Do 12 times.

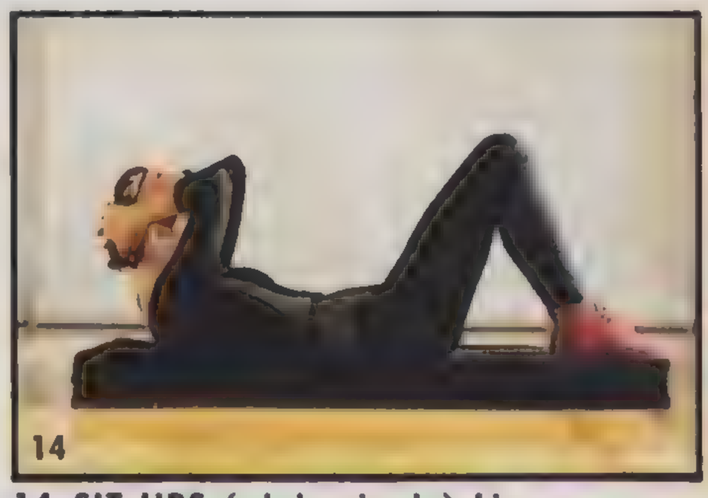
CIRCUIT

AEROBICS: WHICH TO DO

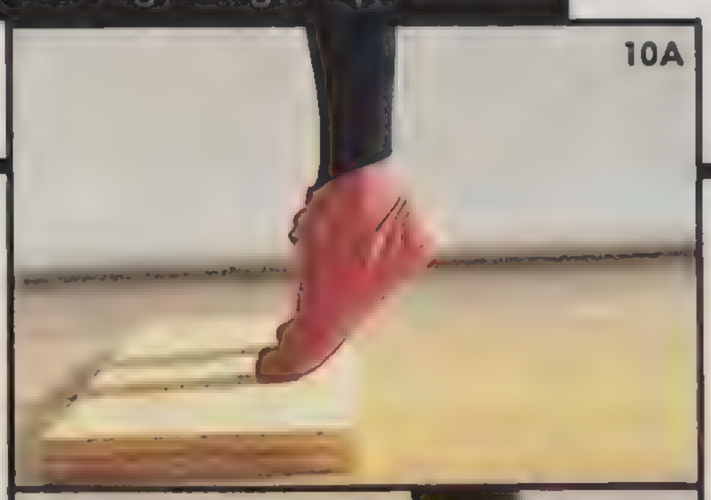
Each one-minute aerobic period of the super circuit provides both a psychological and a calorie-burning "lift," plus increases your total cardiovascular benefit. Here, the choices. You can do the same one each time or vary your aerobics throughout the circuit. What is esssential: that you maintain a steady pace for a full minute. WALKING, easiest for beginners, may be the most efficient way for every exerciser to offset muscle fatigue, as it is the most relaxed option. STATIONARY BICYCLING is excellent if you're overweight/spend a good deal of time on your feet, as it takes stress off lower limbs. MINI-TRAMPOLINE Jogging on the mini-trampoline rather than on the floor lessens knee/lower limb strain, is good for exercisers at every level. JOGGING is best for more advanced exercisers. Be sure to wear cushion-y shoes. JUMPING ROPE is the most strenuous, requires cushion-y shoes and a lightweight rope.

15 AEROBICS (1 minute)
16 OVERHEAD PRESS (arms and shoulders) (A) Stand with arms lowered at sides, weights held in overhand grip. (B) Bending arms, lift weights above shoulders. (C) With back flat, push weights directly overhead. Return to B. Do B-C 12 times.

Finally! A fast, *un*-boring exercise program that does it all —for every woman, every fitness level



14 SIT-UPS (abdominals) Lie on mat, knees bent, arms behind head. Curl upper body toward knees. Hold. Return to floor. Do 12 times.

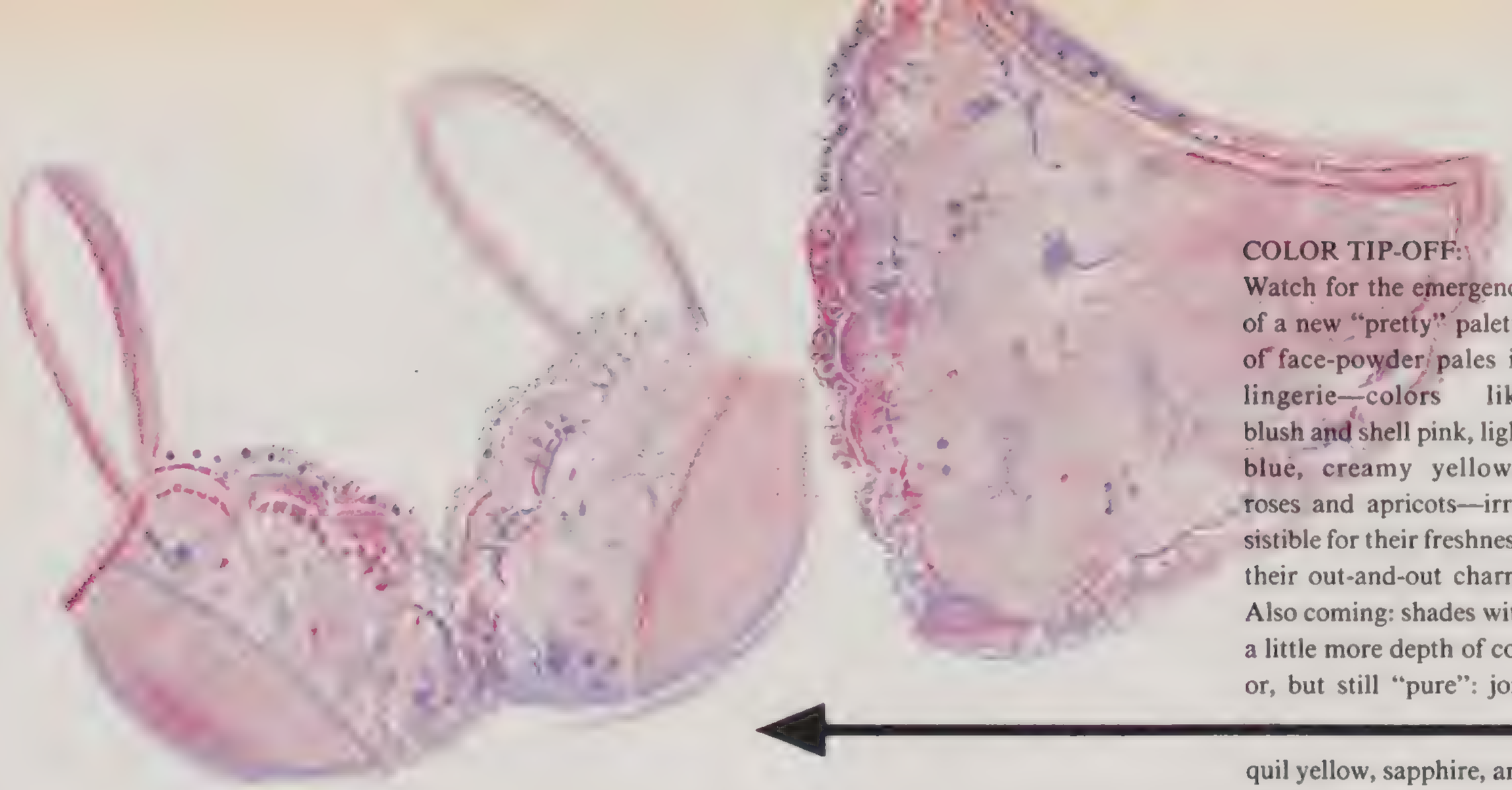


9 AEROBICS (1 minute)
10 HEEL RAISE (calves) (A) Push up with the balls of your feet resting on a board or book. (B) Lower heels to floor. Do 12 times.
11 AEROBICS (1 minute)
12 TRICEP EXTENSION (upper arms) (A) Stand with feet wide apart, bend at waist, weight in each hand. (B) Keeping back bent, legs straight, bend elbows and lift weights to chest, then extend arms straight out. Return to A. Do 12 times.
13 AEROBICS (1 minute)

Pamela Hanson

A closer look at the lingerie on these two pages . . . Right, from Olga's Christina, the news of a teddy with "hold"—a hidden bra built in. In appliquéd cotton/Lycra, about $32. Saks Fifth Avenue; Hudson's; Marshall Field's; The Parisian, Birmingham AL; Macy's, San Francisco; Nordstrom, Seattle. Martex towel. . . .Opposite page, sketched top: symbol of the new prettiness in lingerie . . . Vanity Fair's décolleté lace bra with adjustable straps and front closure, and matching French cut bikini in scalloped lace. Bra, about $9; bikini, about $7. Rich's; Liberty House, San Francisco and Honolulu. . . .And, the photo opposite, from Christian Dior Intimate Apparel, the delicate charm of a shell-pink teddy with the smallest bit of appliquéd lace trim. In polyester, about $45. April at Altman's; John Wanamaker. . . . Sketched far right, below: part of the size revolution in lingerie—Maidenform's seamless stretch "For Your Size Only Bra," designed to fit standard cup sizes as well as to adjust to sizes that measure slightly more or slightly less. In nylon/Lycra, about $9. Bloomingdale's; Rich's; Hudson's; Marshall Field's. Hair, Eric Rodhain; makeup, Margaret Avery. Details, more stores, last pages.

The season's news in lingerie? Right now, it's a matter of luxury—and comfort—combined. On these two pages: the most tempting new shapes and shades, an update on changes in basic sizing—and more...



COLOR TIP-OFF:
Watch for the emergence of a new "pretty" palette of face-powder pales in lingerie—colors like blush and shell pink, light blue, creamy yellows, roses and apricots—irresistible for their freshness, their out-and-out charm. Also coming: shades with a little more depth of color, but still "pure": jonquil yellow, sapphire, and lapis, navy—especially this summer in bare camisoles, in cool cotton robes. . . . **In terms of shape,** the news for spring is in the variety: from the athletic turn of boxer shorts—the new "tap pants"—in sturdy cotton knit, jockey briefs and new, stretchy knitted body suits, to the entirely different mood of a bustier in everything from sequins to lace, and G-strings, selling faster than the stores can stock them.

LINGERIE: WHAT'S NEW, WHAT'S NEXT

What to watch for in bra basics—now, a significant change in standard sizing. Specifically, the option of bras designed for a "more" custom fit, made for in-betweens. The newest: from Playtex's seamless "Made for Me" bra in odd-numbered back sizes, 33-41, to Maidenform's "For Your Size Only" bra that fits without gapping whether you're a standard cup size, a little more or a little less. Bali's A-OK bra line, scaled for small-busted women is another: now adding A+ OK, made for women who need more than an A-cup fit, but not quite a B. Also small-sized: Warner's seamless soft cup "Remembrance" bra and from Playtex again, the first small-fitting strapless—the stretch lace lends the staying power . . . The trend in large sizes? To bras that are frankly prettier. . . Two to look for: Vanity Fair's new black lace "Satin Glances" (now sized up to DD), Formfit Rogers' "A" Cut Above," a sheer strapless underwire in a diamond-textured pattern.

Eric Boman

Vivian Flesher

FOR LINGERIE FANS, GOOD NEWS

Some of the prettiest sleepwear around might very well be based on lingerie, if not lingerie itself . . . like tap pants and camisoles, teddies. The newest: the "sleep slip"—short pretty chemises in beautiful soft colors, about mid-thigh, sometimes with matching short covers. Also, the short nightshirt, taken from menswear in classic menswear shapes: comfortable, pretty in an unfussy, unfrilly way. And, pyjamas, newest, most sophisticated looking in "dry" (not shiny) fabrics, like linen, cotton, silk.

ARTHRITIS: WHY IT HAPPENS, WHAT CAN BE DONE

BY ELLEN SWITZER

"THOUGH THE IDEA LINGERS THAT 'NOTHING CAN BE DONE AGAINST ARTHRITIS,' THE VERY OPPOSITE IS TRUE. PROBABLY MORE PROGRESS HAS BEEN MADE IN THE FIGHT AGAINST ARTHRITIS THAN AGAINST OUR OTHER MAJOR DISEASES... cancer, heart disease, and diabetes. You do not have to become a victim of arthritis or rheumatism; rather, you can defeat them and lead a full and normal life." This optimistic message does not come from some arthritis quack, operating out of a storefront clinic in Mexico, but from one of the top experts in the field, James F. Fries, M.D., director of the Stanford University Arthritis Clinic, associate professor of medicine at the Stanford University Medical School in Palo Alto, California, and author of several books on the causes, diagnosis, and treatment of the disease.

Dr. Fries pointed out that, to date, there is no cure, partly because "arthritis" is not one specific illness but a collective term applied to more than one hundred separate diseases; literally, the word means "inflammation of the joints." Almost every type of arthritis has different symptoms and requires different treatments. Today, these treatments are usually highly effective. The patient may be freed of all symptoms or can at least be made comfortable enough to hold a job, participate in many recreational activities, have a full and enjoyable sex life. It is vitally important, however, to get a correct diagnosis and appropriate treatment *as soon as possible.* Knowing as much about arthritis symptoms as possible is a first step towards defeating them.

Joints are the "hinge" mechanisms that enable you to move various parts of your body. Two bones coming together are padded with a layer of spongy material called cartilage. This acts as a shock absorber, keeping the bone ends from rubbing each other raw. Cartilage is lubricated with an oil liquid called synovial fluid, which is secreted by the synovial membrane, a thin transparent layer that looks a little like plastic food wrap. The bones and joints are attached to each other by thick rope-like bands called ligaments. Fluid-filled sacs, known as bursa, lubricate the movement of muscles, which are, in turn, connected to the bones by tendons. The combination of all these body parts helps to move the joint smoothly and keep it stable. When any one of these elements wears out or is damaged by disease, the

Adolph Brotman

normal function of the joint is disturbed, and the result is arthritis. The type of damage that occurs in each determines the type of arthritis.

Each form of arthritis has different symptoms and patterns, and, therefore, requires different forms of treatment. The symptoms can range from aches and pains all over the body to swelling, inflammation, and severe pain in just one or a few joints, to fever, skin rash, loss of weight, and fatigue, to hardening and thickening of the skin, or may be a combination of several of these problems. One kind of arthritis makes it impossible for the patient to shed tears or eat dry foods (like cereal or crackers) and causes sexual difficulties in women owing to vaginal dryness.

The Arthritis Foundation, a national organization, with seventy-one chapters throughout the world, emphasizes that arthritis can afflict *persons of all ages;* nearly thirty-six million Americans suffer from some form of the disease. Some forms strike men and women in their twenties, thirties, and forties. There are at least two hundred and fifty thousand children with arthritis in this country, and the disease definitely afflicts more women than men; this is particularly true of the forms of the disease that strike early in life. Two-thirds of all arthritis sufferers are female. These are some of the most common forms of arthritis:

OSTEOARTHRITIS, which affects about sixteen million Americans, generally results from wear and tear in the mechanical parts of the joints. The cartilage becomes thin, cracks, and sometimes breaks away completely. When this happens, the bone ends grate against each other, causing pain and, eventually, possible loss of motion. This form seems to be related to age, and to certain kinds of occupational stress on the body (professional athletes and dancers may get it earlier in life). Obesity and heredity also seem to be factors. The disease usually is limited to individual joints, one ankle, knee, or hip, for instance.

RHEUMATOID ARTHRITIS, which affects almost seven million Americans, can begin at any age but typically occurs between twenty and fifty-five. Three times as many women as men get it. While it can affect the whole body, its main targets seem to be the joints of the hands, arms, hips, legs, and feet; the synovial membranes become inflamed, and this process releases certain chemicals that gradually eat away at cartilage and bones. This causes pain, swelling, and can also eventually result in severe crippling. Scientists, in recent years, have come to believe that there are *genetic factors* that make some people more susceptible to the problem than others, and that the disease may actually be caused by a derangement of the body's own immune system.

LUPUS generally strikes young women during their childbearing years. According to the latest Arthritis Foundation figures, up to one million people have this disease, which inflames and damages many body tissues and may include skin and internal organs as well as joints; it is considered by many scientists to be a form of autoimmune disease.

ANKYLOSING SPONDYLITIS is an inflammatory disease of the spine, shoulders, hips, and other joints, usually occurring between the ages of twenty and forty. Although it is very much more common in men, women and children can get a less severe form of the disease. Estimates place the number of patients at about one percent of the population.

GOUT is the one form of arthritis that can, indeed, be treated by diet. Remember those Victorian lithographs in which a grumpy-looking man was sitting in an arm chair with one foot wrapped in bandages, elevated on a footstool? His problem was said to be gout, thought to be acquired by too much high living. Today's scientists know that high living may not be the cause at all (heredity could be), but changes in eating patterns may help. Since the disease is associated with high uric-acid levels, patients are asked to exclude foods and drink high in this chemical from their diets. That means little or no alcohol, and no organ meats, for instance. There are also some excellent medications that seem to stop gout attacks. Gout does affect the large joint of the big toe most frequently, but it can also settle in other parts of the body. About 1.6 million Americans have it.

JUVENILE ARTHRITIS affects about one-quarter million American children. It seems to take the form of various adult types of arthritis, but the symptoms can be very different. At least one form is systemic, which means it attacks the whole body. A possible complication is serious eye disease. One optimistic factor is that juvenile arthritis often disappears after a few years, although it may leave permanent damage. For some, though, the disease may continue into adulthood.

SCLERODERMA hardens and thickens the skin. Inflammation and other changes can occur in internal organs, particularly the esophagus, intestinal tract, heart, lung, and kidneys. It is probably the most dangerous form of arthritis, and affects more women than men, usually starting between the ages of forty and fifty. The cause is unknown, but about one-quarter million Americans are known to have this disease.

Then there are more rare forms of arthritis, among them *Sjögren's Syndrome,* occurring most frequently in women, which tends to affect body fluids, causing dry mouth, eyes, and vagina. Then there is *psoriatic arthritis,* which occurs in about 10 percent of patients who suffer from the common skin condition psoriasis. It tends to attack joints in fingers and toes, which often swell to twice their normal size.

A disease that looked like a brand-new variation of inflammatory arthritis appeared in 1975. It seemed to attack mainly children living in the area of Lyme, Connecticut, and was therefore named *Lyme Disease.* By 1978, the mysterious illness had been tracked down to an infection triggered by a tick bite. By 1980, researchers at the Yale University School of Medicine had found that treatment with tetracycline could reduce the severity of the disease, which often started with a large, red, flat bump on the skin and a high fever. In 1982, scientists at the Rocky Mountain Laboratories of the National Institute of Allergy and Infectious Diseases found *(Continued on page 510)*

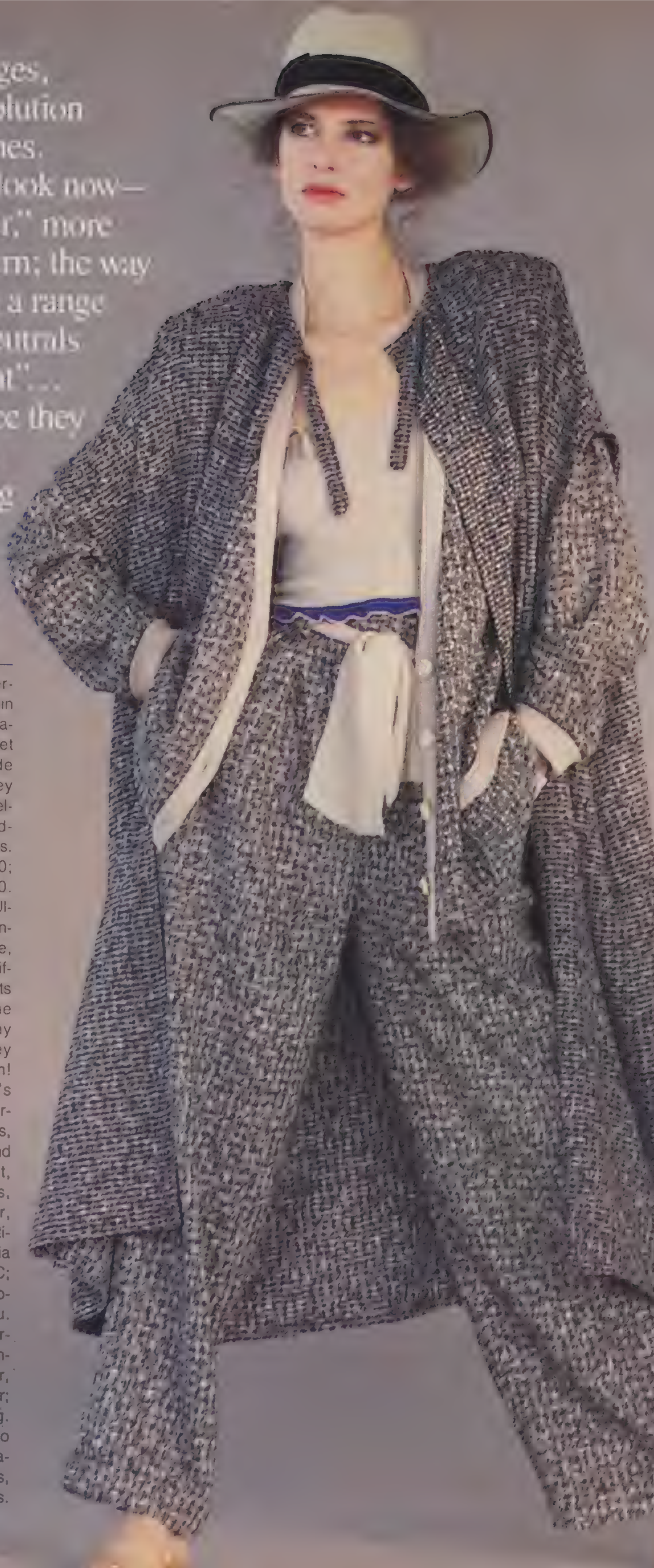
SYMPTOMS OF ARTHRITIS

Since early diagnosis and treatment of arthritis are vitally important in controlling the disease before it starts to cause disabling pain and crippling, it's important to be aware of the earliest symptoms. Check with your physician if you have any of the following symptoms that persist for more than two weeks, according to Bevra H. Hahn, M.D., professor of medicine, University of California at Los Angeles School of Medicine.

1. SWELLING IN MORE THAN ONE JOINT.
2. EARLY MORNING STIFFNESS.
3. RECURRING PAIN AND TENDERNESS IN ANY JOINT.
4. INABILITY TO MOVE A JOINT NORMALLY.
5. OBVIOUS REDNESS AND WARMTH IN A JOINT.
6. UNEXPLAINED WEIGHT LOSS, FEVER, WEAKNESS, OR FATIGUE COMBINED WITH SOME JOINT PAIN.

NEUTRAL TERRITORY

On these eight pages, the continuing evolution of textures and tones. The way textures look now—hempier, "rougher," more geometric in pattern; the way color appears—as a range of desert tones, neutrals with more "weight"... And, the difference they make—not just in the most easygoing clothes... but in wonderfully witty accessories!



What you notice first—the remarkable difference texture makes in suede, *left*, in Mario Valentino's linen jacket with a woven suede check, in smoky grey with green; wonderful elephant-grey "plaid-stamped" suede pants. Jacket, about $1230; pants, about $800. Bergdorf Goodman; Ultimo, Chicago; Neiman-Marcus; Lina Lee, Beverly Hills. . . . A terrific tweedy mix of knits that can become the "backbone" of any wardrobe—and they travel like a dream! *Right*, Sonia Rykiel's mid-calf coat-cape, cardigan jacket, full pants, in wool; ivory wool and angora bustier. Coat, about $550; pants, about $195; bustier, about $120. Coat, bustier, and pants at Sonia Rykiel Boutique, NYC; Colitti, Millburn NJ; Liberty House, Honolulu. Coat and pants at Burdines; Sakowitz; Robinson's, California. Hair, *left*, by Howard Fugler; *right*, by John Sahag. Makeup, *left*, by Alberto Fava, *right*, by Anne Marie Barthelemy. Details, more stores, last pages.

Lothar Schmid

NEUTRAL TERRITORY

Lothar Schmid

You can really see the change—inviting-to-the-touch textures, unusual colorings on this season's best accessories! A perfect example, *left*: Armando Pollini's sandal with a lug rubber sole—in strips of matte black with an off/shade of brown; Hue's black "ropey" open-work sock. About $7. Bergdorf Goodman; Marshall Field's; Macy's, San Francisco. Shoe, about $80. Bloomingdale's; Via Lusso, Chicago; Fosters, Minneapolis MN. A new take on the tote,

Mats Gustavson

this page: on Maud Frizon's charming little "alligator" bag, of black canvas with brown python appliqué. About $290. Maud Frizon, NYC and Bal Harbour. . . . Tones of offbeat blue as they emerge in jewelry, *center*—Stephen Dweck's multi-chain silver-to-gunmetal ombréd necklace with chunky blue stones and a white-bronze butterfly pendant. About $360. Martha; Saks-Jandel; Mary Ellen's Couture, Memphis TN; Jere Scott at Stanley Korshak, Chicago; Frost Bros.; Amen Wardy, Newport Beach CA. Hair, Howard Fugler; makeup, Alberto Fava. Details, more stores, last pages.

NEUTRAL TERRITORY

range of unusual desert tones
at go from tobacco to warmed
y-brown, in some of the best
dressing. An easy coat-
ss, one with a neutral charac-
that goes anywhere, *left*—
ces Henaghan, of silk pop
bout $122. Lord & Taylor;
Rubin-South & West; Hig-
Marshall Field's; Neiman-
Nordstrom, San Mateo
super slick trench coat,
with wit, with a lizard-
cture! From Dorothée
urethane. About $460.

NEUTRAL TERRITORY

VOGUE PATTERNS

Two wonderfully oversized blouses to sew—in white. This time with a surprising new dash—silk bias-cut ties! A great linen blouse with tucked front (Hamilton Adams fabric), *near right*, and floral silk jacquard tie (Shamash International fabric). Blouse, Calvin Klein Vogue Pattern #1211. . . . The prettiest texture "effect" on a very loose, tunic-like blouse in rose-patterned silk jacquard, *opposite page*, with a silk jacquard tie. Blouse, Perry Ellis Vogue Pattern #1328. Both ties, Vogue Pattern #2826. Fabrics, opposite, from Shamash International. . . . *Beauty Note:* More neutrals—in make-up—smokier eyes, darker lips. Charles of the Ritz's Color Perfect Lipstick in Ginger-Rose Melody. Hair, Howard Fugler; make-up, Kevyn Aucoin; manicure, Elizabeth Drabinski. Photographed at Cafe Luxembourg, NYC. Details, sewing tips, see next to last pages.

VOGUE PATTERN #1211
AND VOGUE PATTERN #2[illegible]

Pamela Hanson

VOGUE PATTERN # 1328
AND VOGUE PATTERN # 2826

VOGUE'S

Last Word

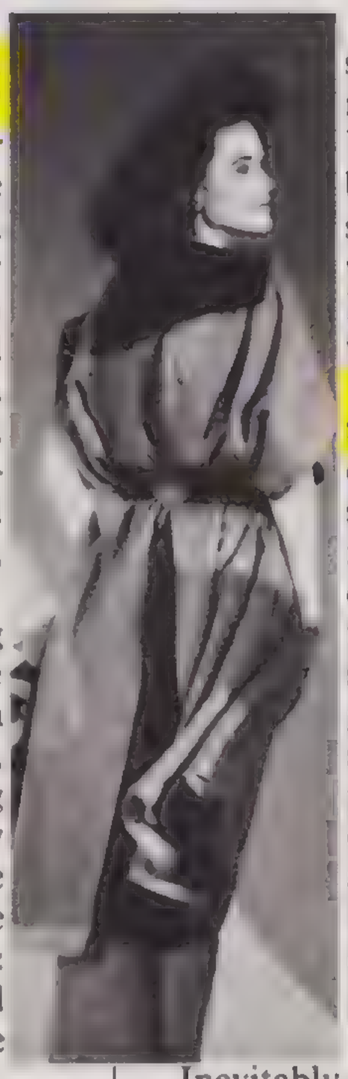
ON FASHION IN THIS ISSUE

What works and what doesn't: if you're dealing with menswear dressing or the newest sandals . . . want to "finish" a look with color . . . or work a terrific outfit for travel, all around the world

When it comes to day dressing this season, clearly one of the most prevalent influences around—everywhere—is menswear. It delivers a certain finish, a certain charm; but successfully playing the game of dressing in clothes based on a man's—or in clothes that are actually a man's—requires some attention. We photographed the looks shown here with traditional masculine touches—a tie, a hat—to emphasize the menswear point; you may find that taking the look that far, in reality, approaches costume dressing, not the attractiveness you want and that these clothes can offer. **One key to looking good in menswear is control—wearing one mannish piece at a time; adding a tie or a hat only if you have the sort of personal style to carry it off lightheartedly.** When we put together the Perry Ellis outfit, *above left,* we picked the shirt from Perry's men's line but the trousers from his women's collection—to provide the balance, the fit, the femininity an oversized shirt needs on a woman. Which brings up **another key to carrying off menswear: when you're dressing, keeping a clear eye on—perhaps even playing up—some decidedly "feminine" element.** The Giorgio Armani suit, *near left,* works because the masculinity of the jacket is tempered by the softness of a narrow, wrapped print skirt. The Perry Ellis pinstripe suit, *left below,* is worn over a wisp of a silk camisole. And you'll find that these clothes look best when a woman's innate femininity is heightened, when care is taken in makeup, and hair—even the shortest cut—given wave and curl and lift. The woman, in menswear, has to stand out first.

The other side of the coin in dressing right now: the short, flirty, feminine dressing on pages 468-471. Despite a good deal of talk about longer hemlines, you'll find that when it comes to dressing for evening, for later day, designers now are offering the best sorts of leggy little dresses. And what looks best with these often darkly colored or black dresses: wearing a dark pattern on your legs and high-heeled pumps. They provide the most attractive total look.

When it comes to shoes for longer lengths what clearly looks newest are gutsy sandals—in a variety of heel heights, from the flattest of flats to ones with medium-high heels. Many of this season's sandals come thickly strapped at the ankle, like the ones you see, *below.* But **unless you have long legs—real length between your ankle and knee—you may want a sandal without that ankle strap:** it foreshortens the look of even a tall model's legs. A sandal such as Vittorio Ricci's *below center*—brown, heeled, with broad side straps, on the other hand, may well become a summer "Ford." It works with most day dressing that's around this season.



An "accessory" for anyone to try: a shot of black. It's looking especially good this spring and summer with white or with the range of earth colors that are everywhere. That might mean putting an ebony cuff with the simplest white tank top . . . or giving extra finish to the most casual khaki pants with a black polo shirt. You'll find an element of black, very quickly, can give added sophistication to clothes. Look at Laura Biagiotti's coat-dress and pants, *near left.* That play of black, immediately, makes the look.

Inevitably, one of the hardest things to find is a travel outfit that continues to look good after long hours; one that adapts to many situations, many climates. The tweedy turnout by Sonia Rykiel, *below right,* is a good example of a way to solve the problem. You could wear it to dinner—with its outer layers removed, with high-heeled sandals. As is, or with a change of top—a black turtleneck, a silk blouse—it works well on a plane, or can be day dressing for any city. The key: The pieces are soft but not "loungy," pulled together but never strict. And that's dressing at its best, when you come to think of it. ▽

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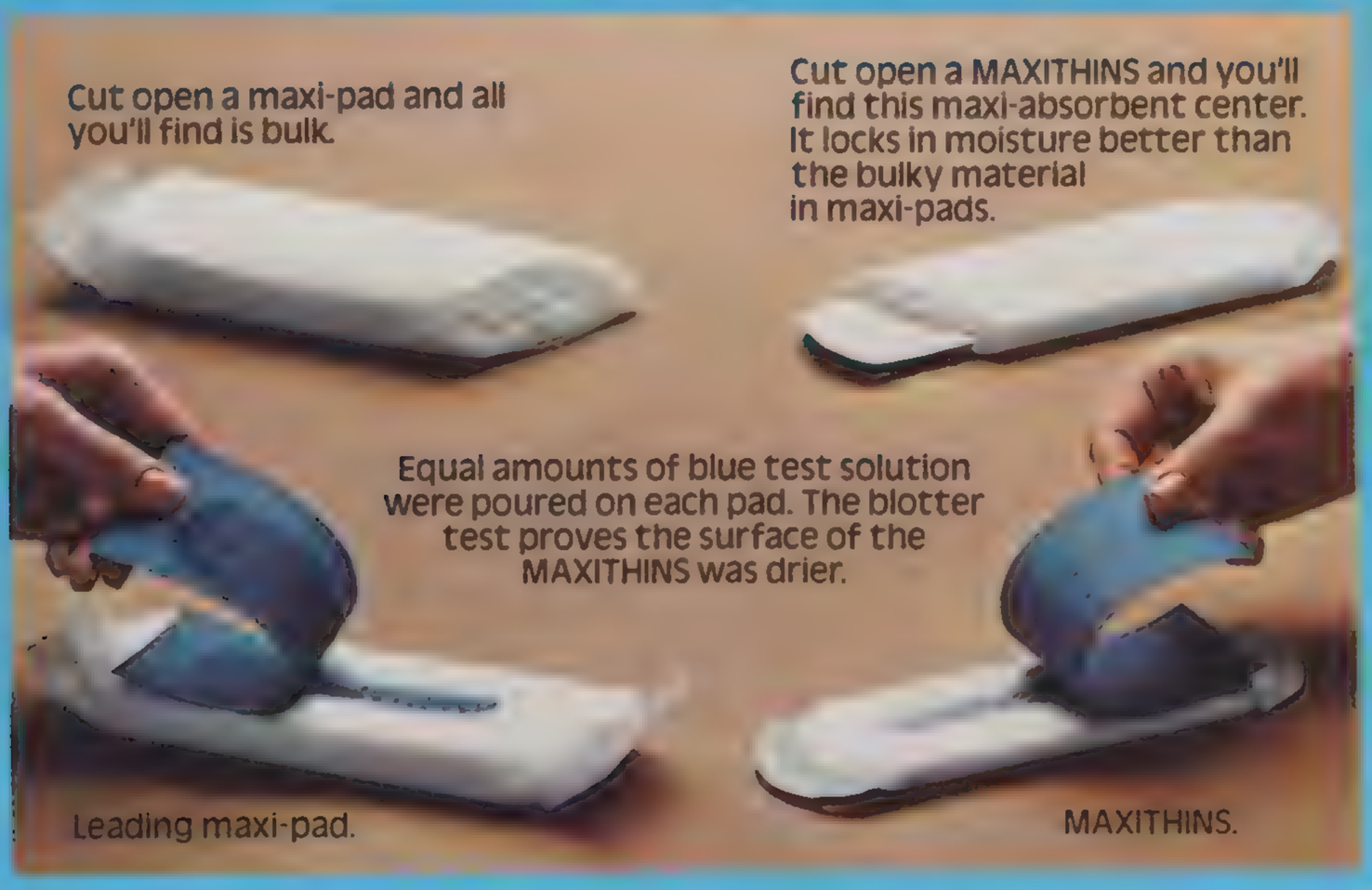

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VOGUE'S

HEALTH *style*

Overcoming performance anxiety . . . medicine-chest check-ups . . . ergometers explained . . . are you over-flossing? . . . body image vs. health . . .

BODY IMAGE:
When Attractiveness Is Health

What the current fitness boom has helped women to understand: "That the value of having a positive body image—of feeling good about yourself when you know you look your best—is very different from the negative impact of vanity or concern for your looks to the exclusion of all else.

"Research has confirmed that when you devote time and energy to *looking* better, you get the added reward of *feeling* better. Taking care of your skin, making changes in your diet and your exercise level should not be considered frivolous use of time, but a vital investment in the quality, health, even length of your life," said Mark Gorney, M.D., clinical associate professor of plastic surgery, Stanford University School of Medicine, and past president, American Society of Plastic and Reconstructive Surgeons.

Prime example of this shift in attitude: 88 percent of women age thirty-five to fifty-four said they *are* taking better care of themselves—eating more healthfully, exercising more—than they were ten years ago, according to a recent poll sponsored by the Collagen Corporation. The reason: they like the increased freedom, the self-confidence, and wisdom of growing older, but they don't like looking older. Among the plusses of getting into better shape at every age: 61 percent of the women said they felt more sexually attractive now than they did ten years ago!

"Women today are enjoying healthy narcissism, a new kind of self-love that is based on taking responsibility for yourself without excluding others and without feeling guilty," said Louise Atcheson, Ph.D., assistant clinical professor of psychology, University of California Medical Center, San Francisco.

One vital concern: that your body image, your goals are based on *reality,* that you strive for a body shape you are able to achieve and maintain. "And that you learn to be honest with yourself," said Dr. Atcheson. "I have found that the women who are rated as being most attractive, both by other women and by men, are those who are comfortable with themselves, who have a certain ease in their bodies and their minds."

Many women think that high blood pressure is only a man's problem; **but that's not true, said Robert Bearnot, M.D., of New York University Medical Center. "The incidence of hypertension is actually almost equal in men and women. And taking birth-control pills increases a woman's vulnerability. It is true that pre-menopausal women have more natural protection against high blood pressure than older women; but menopause is not something that happens overnight, it is a gradual process that can begin with subtle hormonal changes as early as age thirty-five." The best advice at any age: keep body weight stable and close to your ideal to decrease overall risk. And have your blood pressure checked annually; hypertension is often symptom-free.**

The average American household rotates only TEN dinner recipes throughout the year—and most of them are far too high in fat. A healthful switch to make this year: to a diet higher in fruits, vegetables, carbohydrates.

—William Castelli, M.D., medical director, The Framingham Heart Study

New herpes concern

While herpes virus can't survive the chlorine and bromine commonly added to gym/spa hot tubs and whirlpools, it can live on the plastic benches often found around them, according to a recent report published in The Journal of the American Medical Association. In a controlled study, type 2 (genital) herpes virus survived for up to four and one-half hours on plastic surfaces when kept in a warm, humid environment. In "real life," however, contracting herpes may require factors in addition to live virus, such as rubbing of the skin or the presence of skin abrasions.

ANDREA BLANCH Hair, Louis Alonzo for Pipino-Bucchen; makeup Linda Mason Fashion deta[illegible]

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A HEALTHY MEDICINE CHEST

The average medicine chest is a jungle of bottles, jars, and tubes of indeterminate age and long-forgotten uses. You can be sure that most of these pills and potions have not aged gracefully, says Harry A. Goldman, director of the pharmacy at the Medical College of Pennsylvania. For maximum safety and effectiveness in home medical supplies, he advises, treat your medicine chest to a yearly housecleaning.

Discard anything that has expired. Expiration dates are clearly marked on labels of most prescription drugs and over-the-counter medications. A basic rule of thumb,

Improper storage can turn good-for-you drugs into bad . . .

says Goldman, is to throw away any prescription medicine you haven't used in the past year, regardless of expiration date. "You wouldn't want to start taking it again without consulting your doctor, because you would be guessing that your new condition requires the same drug. Such self-medication can be dangerous." He also suggests writing the month and year of purchase on any product not dated.

Open each container and examine the product. Any change in appearance, odor, or color signals chemical reactions that can alter safety or effectiveness. If aspirin, for example, has a vinegar smell, it means the acetic acid has broken down and the tablets will be more irritating to the stomach. Alcohol commonly used in liquid medications may evaporate over time, leaving a more concentrated—and more potent—drug.

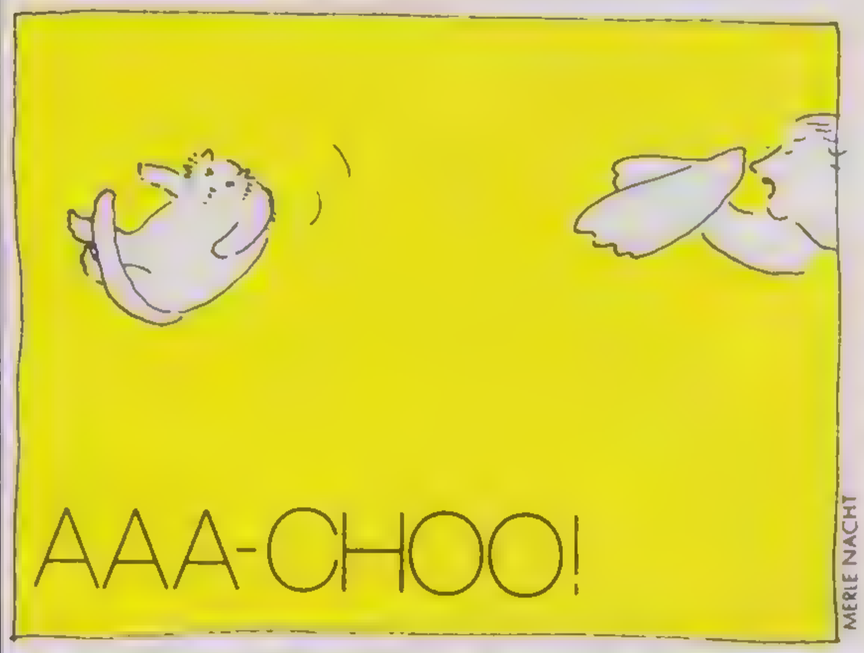
Buy the smallest quantity available of any medication you use only occasionally, because the more you open the container, the more the product breaks down. It is unwise to stockpile nose drops, sprays, or any medication in which a dropper touches a body cavity, because the disease-causing organisms go back into the bottle and multiply, especially if stored in a warm place. *Dry* medications—tablets and capsules—should never be stored in the bathroom, where heat and humidity cause rapid deterioration of these drugs. —PHYLLIS LEHMANN

MID-LIFE HELP

For years, the special needs of middle-aged women usually have been overlooked or dismissed by modern medicine. Now, the promising news of a "mid-life wellness" center aimed at improving the quality of a woman's middle years: The Center for Climacteric Studies in Florida teams gynecologists, nutritionists, psychologists—even anthropologists and career counselors—to evaluate and enhance a woman's total health. *Midlife Wellness,* their four-times-a-year publication, discusses sexuality, menopause, osteoporosis, more. (To subscribe, send $12 to: The Center for Climacteric Studies, University of Florida, 901 NW 8th Avenue, Suite B1, Gainesville, Florida 32601.)

ASSURANCE

When women are active—exercising, traveling, going non-stop—they want to be confident about their safety, and the means do exist to improve a woman's security at home, on the road. A clip-on blinking light for sweatpants, shorts increases the visibility—and safety—of night-time joggers. For travel safety: a featherweight earpiece sets off an alarm when you start to doze off while driving; a mini Citizen's Band radio plugs into a cigarette lighter, allows you to call for help on the road; a portable smoke alarm and door lock protects any hotel room. These and more are all part of the stock at a new NYC store called Urban Survival.



As far back as the ancient Romans, sneezing in company was considered "bad form," even an evil omen. But sneezing is a natural reflex, usually to an irritant within the nose, but also brought on by sudden changes in temperature or odor of air being inhaled or—because of the eye/nose sinus connection—even an intense glare of bright light. As a sneeze can reach a force of 70 miles per hour, cutting one off by holding your nose mid-sneeze is *not* a good idea, said otolaryngologist Kenneth Mattucci, M.D., of Cornell Medical College. "Forcing the pressure back into the sinuses can give you a head- or earache. If you feel an unwanted sneeze developing, try blowing your nose. It's quieter, less embarrassing in social situations."

"Take-Out" Braces

An alternative to making adolescents wear braces on their teeth during what are their most image-conscious years: fitting them with "take-out," or removable, versions at an even earlier age. Orthodontists are giving children as young as seven or eight years old so-called "functional" appliances, often worn solely at night, to make subtle corrections in the jaws and teeth as they grow. Such early treatment with removable braces can shorten—in some cases even eliminate—the need for standard bonded braces later on, and can often help to prevent the types of headaches and gum problems now known to be connected with malocclusion. Removable braces are not an option once mouth and teeth are fully grown.

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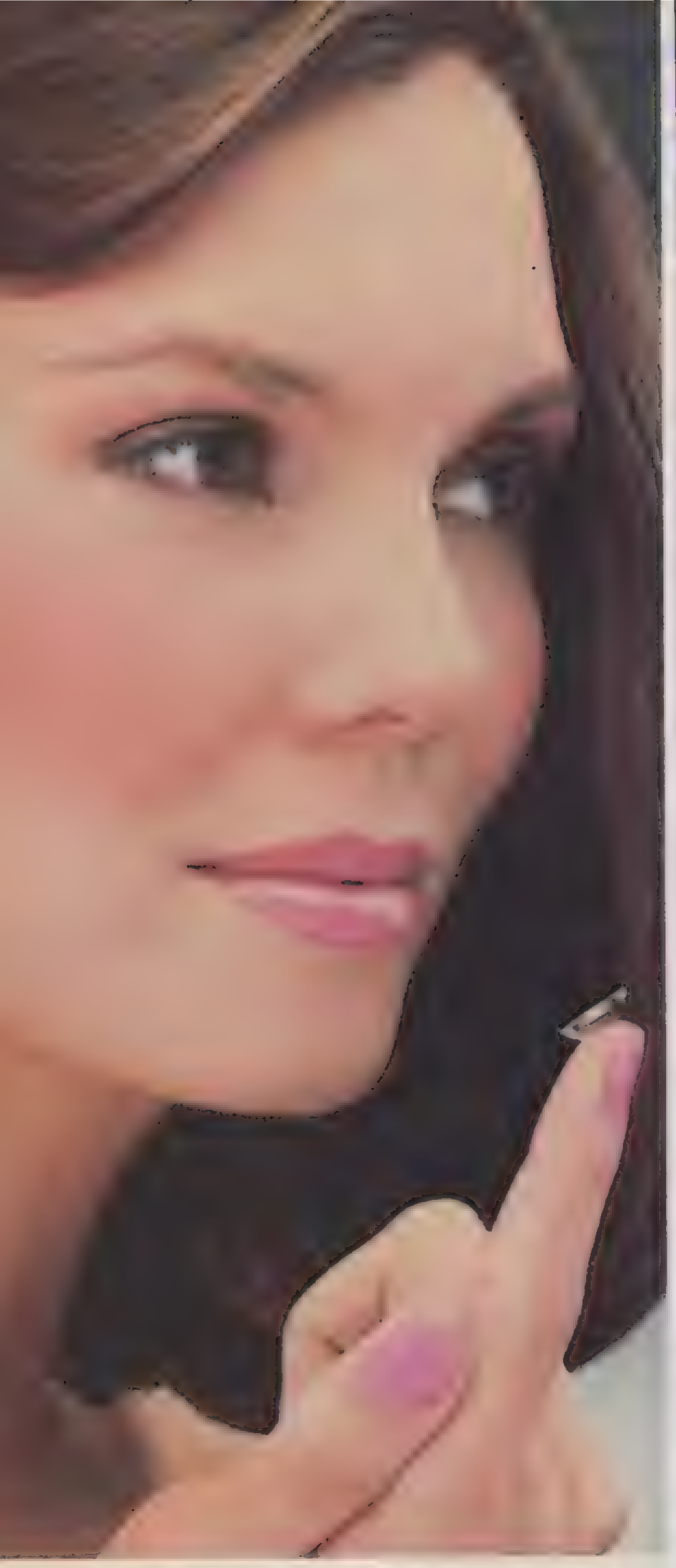

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Performance anxiety

You are about to make a major presentation at the office, and the nervous symptoms—pounding heart, dry mouth, stomach in knots—are all too familiar. You've got a classic case of test anxiety, a stress that goes beyond the classroom, afflicting people in all kinds of situations where they feel they are being evaluated—job interviews, performance ratings, speeches. Some physical reaction to a test situation is not only normal but may even help to improve your performance because it makes you more alert and energetic. "The problem lies in interpreting the symptoms," said Monroe Bruch, Ph.D., associate professor of counseling psychology at the State University of New York at Albany. "People who report chronic test anxiety tend to see all kinds of negative consequences and fear losing control completely. They then begin to miss the cues that help them to recall important information.

- "When you feel anxiety start to mount during a test situation, force your attention back to the task at hand," advised Dr. Bruch. "Relax, take a deep breath, and ask the panelist or interviewer to repeat the question. This not only makes you seem more at ease, it helps you focus on the question. When you get your attention back to the task, it can be absorbing enough to let you forget some of your physical symptoms. You are also reinforced, because you are making some progress.
- "No amount of psyching yourself up will overcome real lack of preparation," warned Dr. Bruch. "Always rehearse the feared situation as much as possible. Get feedback from friends or family members who can advise you objectively on such matters as voice and eye contact."

If you feel your skills are seriously lacking in test-taking, public speaking, or job interviewing, get some professional help through a counseling service or take speech courses at a local college or university.

Twenty-five million Americans have now learned CPR (cardiopulmonary resuscitation)--a life-saving technique that restores breathing and/or heartbeat--estimates the Advanced Coronary Treatment Foundation. Learn CPR at hospitals, corporations, schools, Red Cross.

Approaching life with a sense of humor can boost mental and physical health

BREAKOUTS of tiny acne-like infections that occur only around the mouth are being seen by more and more dermatologists lately. "The condition, known as perioral dermatitis, seems to be caused by small pores that become clogged with foundation or moisturizer. We don't know why this area is so sensitive or why women who have never had acne often develop this problem," said Ronald E. Sherman, M.D., senior clinical instructor, dermatology, Mt. Sinai School of Medicine, NYC. "Contaminated products may be at fault; it's a good idea to replace foundation and facial moisturizers once a year. If the problem persists, a dermatologist can prescribe an antibiotic."

A SWEET TOOTH is how we describe a liking for cookies, chocolate, or ice cream. Yet what we really crave is not mere sweetness but the rich mix of sugar plus fat, said Adam Drewnowski, Ph.D., assistant professor, human nutrition, University of Michigan School of Public Health. When normal-weight young women rated the taste of various malted-like mixtures, the "winner" was a blend of heavy cream (37 percent fat) and 8 percent sugar. Drinks containing over 10 percent sugar were considered "too sweet," but drinks as high as 50 percent fat weren't considered too rich. The problem: fat is literally twice as fattening as sugar, with nine calories per gram of fat, four per gram of sugar.

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Q&A

Upper arm improvers . . . teeth TLC . . . ergometer explained

I'd like to get my upper arms in shape in time for summer. Is there a specific exercise to improve their appearance?

"The upper part—particularly the upper arm—is one of the least used and weakest areas of a woman's body," says movement therapist Marianne Battistone. "To enhance upper-arm strength and appearance, you need to exercise the biceps (top muscle), triceps (under muscle), *and* the muscles that support the upper arms—those of the back, chest, and shoulders. To provide the resistance required to really work upper arms, a woman must lift weights. Maintaining ideal weight and practicing regular aerobic exercise—jogging, swimming, brisk walking, for example—help by keeping body fat low, revealing muscle's curves.

"Your ability to improve the look of your upper arms has a lot to do with your age and fitness level," says Battistone. Because fatty and muscle tissues sag as a natural consequence of aging, many women over forty may be slim but still have flaccid upper arms. If a woman starts aerobics and upper body work in her twenties, she can make a dramatic difference in her appearance. If a woman over forty years old develops flabby upper arms, she has to work harder to get noticeable results.

"To change arm shape after forty, a woman can build her upper body by 'power lifting,' that is, lifting as much weight as she can with few repetitions," says Battistone. "For women of all ages, an exercise program using free weights, or working out at all the upper body stations on Nautilus or Universal machines, gives arms a quick, thorough shaping-up. For the safest workout, a woman should consult a doctor and a sports trainer before she starts."

For more on upper arm—and total body—strengtheners, see page 486.

Is it possible to overbrush or overfloss teeth?

"Yes, but the problem lies more in brushing or flossing incorrectly than in doing either too often," said Irena Mausner, D.D.S, assistant clinical professor, New York University School of Dentistry. "For example, brushing across teeth and not up and down can wear away enamel causing horizontal ridged erosions in teeth. Brushing teeth up and down with the wrong brushing angle can push gums up and away from teeth.

"The wrong brushing tools can also harm teeth enamel," said Dr. Mausner. "A hard-bristled brush exaggerates any incorrect motions, increasing harm to teeth and gums. And, some toothpastes may be too abrasive, brushing away the enamel with the stain."

The wrong flossing technique also can do more harm than good. Improper flossing motions can cut gums and invite infection; and if you use floss that's too thick to fit comfortably between teeth, it can break, get lodged between teeth, and cause inflammation.

The best way to learn correct brushing and flossing techniques is to ask for a demonstration from your dentist or hygienist, who can also advise you on how to choose a soft-bristled brush and a gentle toothpaste. With proper technique and tools, overbrushing and overflossing—that is, brushing more than three times a day; flossing more than once a day—may not add to dental health but shouldn't be harmful to teeth and gums.

In shopping for a stationary bicycle, I've found that some higher priced models are called "ergometers." What is an ergometer and what does one do?

An ergometer is a device designed to give an accurate measurement of an individual's work output (ergo=work; meter=measure). The growing trend in exercise ergometers shows the shift in fitness from cosmetic to scientific.

"Most stationary bicycles and other at-home exercise equipment have speedometers and odometers, but are not ergometers," says Lorna Bonaventura, physical therapist at The New York Hospital-Cornell Medical Center. "A speedometer/odometer tells only how fast and how 'far' the exerciser 'travels.' An ergometer measures the precise amount of work accomplished, showing the exerciser's ability and her progress from day to day.

"An ergometer is especially useful to the high-risk exerciser—someone who has heart trouble or has been injured, for example. Because the ergometer's numbers can be difficult to interpret, these machines are best used by a physical therapist or sports trainer."

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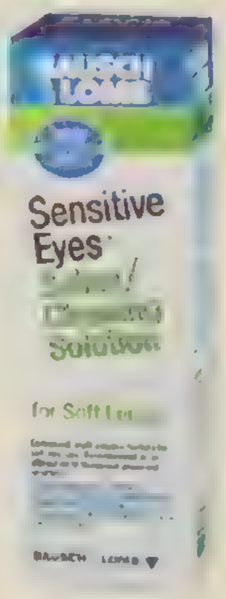

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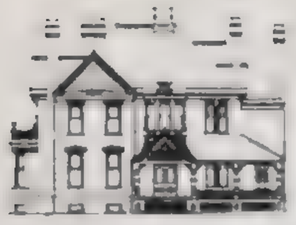

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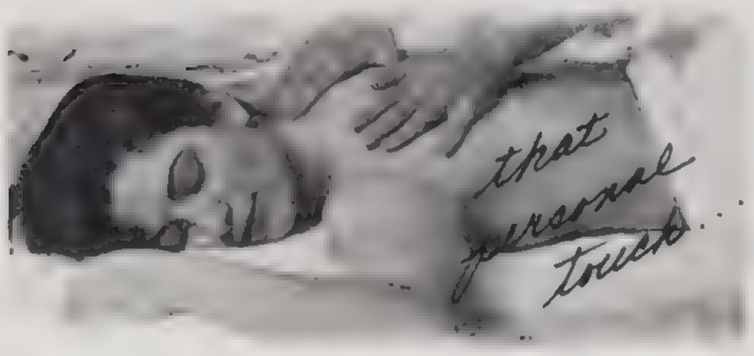

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MIRÓ

(Continued from page 444)

Miró had decided we should eat in the working-class fish restaurant he usually frequented when he was in Barcelona. No one looked up when we sat down; he was greeted by the regulars as one of them. I had the sense the other diners were unaware of their proximity to one of the greatest artists of the twentieth century and that, indeed, Miró wanted it that way. I questioned Miró regarding his relationship to Surrealism. "You know," I said, "your friend the Surrealist painter André Masson said that you are not really a Surrealist." Miró seemed to be thinking back, perhaps recalling his equivocal relationship with such French Surrealists as André Breton. Finally, he answered: "In a way, it is true I am not a Surrealist. You see, a Spaniard does not need to be a Surrealist. He is already irrational."

Shortly before I met Miró, I had been reading a book on *Apparitions in Late Medieval and Renaissance Spain* by William A. Christian, Jr., describing the importance and ubiquity of hallucinatory visions throughout Spain, which continues in remote villages even in the present. Miró had confessed that the first paintings of his to be called Surrealist, because of their otherworldliness, were really hallucinations he had during his early years in Paris when he was starving. The Surrealists consciously attempted to provoke contact with the supernatural—thus the term "sur-realism," meaning a psychic realism more profoundly true than the objective world of everyday sights and sounds. Miró, his blue eyes sometimes gazing into space, as if not focused on any object but on space itself, appeared to have the ability to summon the spirit world at will. Perhaps it was the many years he spent alone that taught him to commune with spirits; perhaps it was simply a special gift of insight certain geniuses, who are not religious in the banal sense, possess.

As a young man, Miró spent a great deal of time alone, unable to adjust to the life of a businessman, which his father, a successful goldsmith, wished him to pursue. Later, when most of his friends, including Sert, emigrated to the United States, Miró found himself once more isolated. Unable to book passage to America as he wished, he returned with his wife and daughter to Mallorca, where he lived through the war in total obscurity, painting some of his most beautiful works, some based on the colors of the stained glass of the little village churches he often visited.

During the Spanish Civil War, Miró was an advocate of the Republican cause, making works to decorate their pavilion at the 1937 Paris World's Fair and turning out a series of posters to be sold to benefit the Republicans.

He remained a Republican, he explained to me; nevertheless, he was personally very fond of King Juan Carlos, who sometimes visited him in Mallorca. This Republican who received the King, this man of the earth who lived in the great modern capitals of the world, this painter whose highly formal works have never neglected literary subject matter (Miró wrote poetry throughout his life), this unassuming man who changed the history of art seemed a peculiarly contradictory figure.

His paintings now command millions, but he preferred to make only public art that could not be sold or used for speculation. One of his greatest joys was seeing the monumental sculpture he designed for the Fundació Miró finally erected, a joyous salute to the spirit of childlike playfulness that is the true source of creativity in an overrationalized society.

To call Miró's public sculptures "monuments" is really a misnomer. Just as he did not want a Miró museum that would be a tomb for his art, he did not want his sculptures to operate as ornaments for architectural complexes that are as standardized as computers. Miró's mind was an anti-computer: it was the mind of the poetic child who invents imaginary and fantastic playmates, creating landscapes that combine the animal, the vegetable, and the mineral. The bright pure colors Miró used are those a child would choose because they are the most naïve and the most direct. It is as if Miró were telling us, "If you kill fantasy by rationalizing all facets of human life, the creative principle itself will disappear."

In America, we have produced a glut of public art, as corporations, museums, and the government vie with each other to erect more and more eye-catching symbols of their efforts. Sometimes it is hard to tell the work of one artist from another, so similar are these talismans of "good" taste. Not so with the public sculpture of Joan Miró, who managed to imbue even his most colossal works with the wit, humor, irony, and playful fantasy that is such an important part of the content of his art, as whimsical as it is serious, as real as it is fantastic, as permanent as it is spontaneous, as universal as it is personal.

Miró smiled to the workmen eating at the next table when we got up to leave. I realized he continued to identify art with artisanship, as did one of his greatest mentors, the Catalan architect Antonio Gaudí. Wishing never to be estranged from the land or from handcraft, Miró in a sense understood the traps of modern society and avoided all of them. Underneath the costume of an accountant, there was still a child; inside the elegant polished shoes of the city-dweller, there were the feet that trod the red earth of Montroig. He respected the mind, certainly few would dispute that he was a genius of form as well as matter; but one knows his heart was in his hands (as he once indeed painted it). The artist, for Miró, was still a worker, a laborer, not a disembodied intellectual.

I recall something Miró wrote during a trip to America that disturbed me deeply: there was no future for art, he feared, because America had lost touch with the tradition of artisanship. It was a just critique of industrially fabricated art, I thought. I hoped Miró was wrong, and that the example of his collaboration with artisans like the ceramist Lloréns Artigas, who helped produce his public works, would be an example for American artists who have found so much to inspire them in Miró's unconventional and liberating art. ▽

THE SUPER CIRCUIT

(Continued from page 486)

one-half pounds each; don't rush to increase them, as this could cause injury.

• To get the full benefits of the program, set aside a half hour, have the circuit set up in the room, take the phone off the hook and/or tell the family you can't be disturbed. This concentration and "private time" are often among an exercise period's most relaxing rewards.

• While the benefits of the circuit are based on moving quickly through each segment and on to the next, it is vital to learn how to do each segment correctly before you concentrate on speed. Dr. Gettman suggests using the first three runs through the circuit to learn the technique, then pick up speed the next time.

• None of the movements should cause pain; if one does, you are doing it incorrectly. "The circuit is designed so that, even the first few times it is done, you should not be sore or exhausted afterwards," said Dr. Gettman. "It is not true that exercise must hurt to work."

• As with any strenuous exercise program, be sure to check with your physician before beginning, especially if you're over thirty-five.

FITNESS LEVEL: INTERMEDIATE

After six to eight weeks, you can increase the weights slightly, say up to two pounds each, moving up another half pound after another six weeks or so. Or, if you want to keep the weights at the same level for a few more weeks, add an extra half hour of walking once or twice a week. Always allow yourself a few weeks for your body to work up to the new fitness level before adding more physical stress.

FITNESS LEVEL: ADVANCED

The heaviest weights a woman will ever want to use in the super circuit: five pounds each. Any heavier and you'll sacrifice speed, lessening the program's effectiveness. While gradually increasing the number of repetitions from twelve up to twenty can increase the circuit's physical challenge, it will increase the time above a half hour as well. (More than twenty repetitions may increase muscle definition.)

What you may eventually need to add to keep the program strenuous enough to keep improving your fitness level: more aerobic exercise, such as a half hour of walking, swimming, bicycling, or jogging on the days you're not doing the circuit. (Even tennis, research now shows, provides some aerobic benefit.)

FITNESS LEVEL: MAINTENANCE

What if a half hour three times a week is all the time you're willing to commit to fitness? "Then you need to weigh the demands of time vs. fitness benefits and to compromise, which may bring you back to doing only the super circuit," said Dr. Gettman. "The essential point is that there probably isn't a single person who couldn't get more fitness benefits from doing more exercise than they currently do, but exercise also has to fit in with the other demands of your life. Even if the circuit no longer produces continuous improvement beyond a certain point, doing it is important assurance that you will not be *losing* fitness."

In fact, one recent study showed that active, fit men who went jogging for a half hour three times a week for eight weeks were able to maintain the same level of fitness during two months when they stopped jogging and did circuit strength training instead.

"Fitness does not have to mean constant advancement," noted Dr. Gettman. "Once you're in shape, your most valid personal fitness goal may simply be staying in shape."

WARM-UPS AND COOL-DOWNS

Whatever your fitness level, be sure that your warm-up and cool-down include stretching and flexing of *all* your upper- and lower-body muscles for at least five minutes. Many women find the easiest way to do this is to begin with the head and work down to the toes: starting with head rolls, moving down from the neck to arm stretches and waist bends, stretching all the leg muscles, and finishing with ankle rolls and a few toe curls. ▽

NOBLE HOUSE IN BATH

(Continued from page 464)

construction has the effect of a natural suntrap—"The surveyor said it was like solar heating." The "morning room" on the ground floor has a fine plasterwork ceiling. Furnished like the living room above, it is an elegant jumble of comfortable and practical old furniture, all from his London house—he hasn't bought any new pieces since moving. There are several more of what Blahnik calls "my junky statues." He pointedly observes with satisfaction that his home has not been "homogenized" by a decorator. "The one thing I do hate is decorators," he declares.

The next room, the study, is where Blahnik works—sketching his shoe designs beside a mantelpiece dedicated to the works of Cecil Beaton. "I've always been crazy about Cecil Beaton. He drew and photographed everything, and his diaries are delightful. For me, he's the Pepys of the twentieth century." As well as several Beaton photographs, there is a painting that used to hang at Beaton's Reddish House. "I went to the preview of the sale there after his death. It was terribly depressing. When he was there, the house looked wonderful and glamorous; but at the sale, it all looked tatty and theatrical. The thing about houses is the people, not the things."

Below the ground floor, past enough logs to have seen half of Maine through the winter, there is the kitchen with all the usual modern electrical conveniences and other domestic rooms—a pantry stocked with tomato soup and sugared plums, a linen closet, a wine cellar, a coal room.

"I like all the little rooms, the room for this and the room for that—I use them all. These houses are so well designed. Those eighteenth-century builders in England, they were the best, really." With his passion and sensitivity for fine design, Manolo Blahnik has good reason for making his home in one of the unspoiled glorious houses of Bath. ▽

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ARTHRITIS

(Continued from page 491)

the actual agents that were causing the illness: spiral-shaped bacteria (called spirochetes) carried by a special variety of tick, which usually lived in wooded, marshy areas.

Scientists hope that the research into Lyme Disease may produce important new data into the causes of other forms of inflammatory arthritis, into how genetic factors interact with viruses and/or bacteria, and into the autoimmune mechanism.

ARTHRITIS & IMMUNOLOGY

Scientists right now are looking at a number of important clues that may, eventually, lead them to some basic cause of this complex collection of diseases. One of the major areas of research concerns the *immune system,* the body's natural defense against foreign invaders, such as bacteria or viruses. The immune system's most powerful fighters are white blood cells called lymphocytes. Lymphocytes unleash small protein particles called antibodies to fight any potentially harmful intruders, latching themselves to them and killing them.

In arthritis, the immune system is apparently fooled into thinking that the body's own natural tissue is the enemy. Lymphocytes make antibodies that attack healthy cells in joints and joint fluids, triggering inflammation. As yet, we don't know what starts this damaging process; and, so far, the most promising clue lies in genetics. Many people carry within them genetic markers, a sort of blueprint on white blood cells, that show a susceptibility to certain types of arthritis.

For instance, 90 percent of people with ankylosing spondylitis have a genetic marker known as B27. Only 5 percent of the general population has this marker; 65 percent of people with rheumatoid arthritis have a genetic marker DR4, found in only 20 percent of those who do not get the disease.

Although these genetic findings have helped scientists to clear one major hurdle, it is obvious that just having the marker does not mean a person is going to get arthritis. Something must happen to transform these substances into disease-causing agents. This is where the study of virology comes in.

ARTHRITIS & MICROBIOLOGY

The Lyme Disease research showed that a bacterium combined with a genetic marker can cause at least one virulent form of inflammatory arthritis. Years earlier, a group of sailors on a U.S. warship attended a party and developed dysentery from food contaminated with specific bacteria. Many of the sailors later developed a form of arthritis known as *Reiter's Syndrome,* characterized by pain and swelling in the joints, eyes, and urinary tract. Eventually, it was found that a majority of these men had the genetic marker B27. In the area of rheumatoid arthritis, researchers at the National Institutes of Health have recently found a possible link between that disease and the Epstein-Barr (EB) virus, an organism that causes infectious mononucleosis. Again, those who developed the disease had the genetic marker DR4, which seemed to predispose them to this form of arthritis.

ARTHRITIS & MOLECULAR BIOLOGY

This newest science is providing clues to osteoarthritis. Formerly scientists were sure that simple wear and tear on the joints, either through sports or other trauma or simply old age, caused the cartilage damage. Recent research at Indiana University has shown that normal cartilage contains large clusters of special molecules that help it to absorb pressure. People with osteoarthritis do not seem to have these clusters; instead, the molecules are divided up. The Indiana team believes that this chemical change may be linked to the movement of other structures in the joints, such as muscles and ligaments. Physicians hope that eventually this theoretical knowledge may be translated into practical clinical treatment.

PREVENTION

1. Keep your weight at normal levels. Overweight puts extra stress on weight-bearing joints, and tendons and ligaments become separated by layers of fat so that the leverage designed into muscles and ligaments can't be smoothly applied. This may result in episodes of bursitis and tendinitis, which can, over years, become chronic. Some physicians speculate that people with high levels of triglycerides and high cholesterol may develop certain kinds of arthritis.
2. Exercise regularly, preferably starting in childhood; but even if you have not continued a regular program of physical activity through your twenties or thirties, it is never too late to start. Exercise benefits joints in many ways. Bones increase in strength because their calcium content increases; ligaments tighten and become thicker, thus providing better support for joint structures; cartilage is nourished by bringing oxygen into the area and taking waste products out.

   If you have not been exercising regularly, start slowly, though. You may want to discuss a program with a specialist in sports medicine or a physical therapist before you begin.
3. Throughout your life, protect your joints. If you are injured, get the best possible care. For those with a genetic predisposition to certain kinds of arthritis, some sports activities are preferable to others. For instance, if family members have developed arthritis, such sports as swimming and fast walking may be preferable to jogging, running, or aerobic dancing activities that jolt the joints. If you must jog, run, or dance, be sure to get the best kind of sports shoes. If you begin to hurt, stop the activity.
4. A good, fairly hard mattress on your bed may also prevent some kinds of arthritis, especially the kind that settles in the low back.
5. Good nutrition is important to keep bones, joints, and muscles healthy; adequate calcium is important throughout your life.
6. Some statistical research is pointing to a decrease in arthritis for women who use *oral contraceptives.* There may be reasons for not using this form of contraception, but women with a genetic predisposition to arthritis might consider the Pill as a potential prevention measure.

DRUG TREATMENT

Treatment works best when it is started early. In some cases, physical and occupational therapy and passive exercise may be enough to prevent serious joint deterioration, but usually some medication is prescribed. The best drug science has as yet found to both ease the pain and prevent the inflammation caused by most forms of arthritis is still *plain aspirin.* Aspirin is both an analgesic (pain-killer) and an anti-inflammatory. It works as an analgesic in relatively small doses; ten grains (two standard pills) will usually provide relief. However, to work effectively as an anti-inflammatory, the aspirin dosage has to be increased greatly. An arthritis patient will be taking from twelve to twenty-four tablets a day. With such high doses, the drug can have some serious side effects, and should not be used except under the supervision of a physician. Among the possible side effects are skin rashes, nausea, stomach bleeding, activation of ulcers, abdominal pain, ringing in the ears, and even, occasionally, mental confusion, especially in the elderly.

Gastrointestinal upsets can often be eliminated or mitigated by taking antacids along with high doses of aspirin. If you are taking other medication, however, the physician treating your arthritis should know this. Some drugs block the anti-inflammatory action of aspirin.

A few years ago, many physicians prescribed fairly large doses of tranquilizers, especially Valium, along with aspirin, to help arthritic patients relax their muscles and thus to combat pain. Valium was considered fairly harmless; only recently have its addictive qualities become evident to the medical profession and the public. Today, the regular use of Valium or its chemical cousins (such as Librium) is rarely recommended for patients with any type of chronic pain.

Incidentally, so-called non-aspirin pain relievers, such as Tylenol, may help pain, but they are not *anti-inflammatories,* and using them in high doses will not help arthritis and may be harmful. So-called arthritis-strength over-the-counter analgesics have little to recommend them; most of these pills simply consist of a double dose of aspirin or one of the non-aspirin analgesics, plus possibly a little caffeine.

There are several other anti-inflammatory drugs that may benefit patients who cannot tolerate large doses of aspirin or for whom aspirin simply does not work. The most popular is indomethacin (Indocin). There is also ibuprofen (Motrin) and fenoprofen (Nalfon). These drugs are not as effective as aspirin in reducing pain, but they do work well to reduce inflammation. It may take up to six weeks to find out whether these medications work on a specific patient, so many arthritics give up taking them too soon.

"All arthritis medicines should be given a fair trial before they are stopped or changed," says Charles L. Christian, M.D., professor of medicine, Cornell University Medical College and physician-in-chief at the Hospital for Special Surgery in New York City. He advises starting with the simplest measures (physical therapy), progressing to aspirin, and only then going on to more complex and expensive prescription drugs. Certainly, anyone on one of the non-aspirin anti-inflammatories should be monitored regularly by a physician for possible side effects such as fluid retention, ulcers, and other types of problems.

If the more common anti-inflammatory drugs do not make the patient reasonably comfortable, the next step may be a trial of the so-called *corticosteroids.* When they were first introduced in 1950, these drugs were widely heralded as the miracle arthritis medicine. They seemed to relieve the pain of those with rheumatoid arthritis and other forms of synovitis almost instantly, joint swelling and inflammation seemed to abate rapidly, and some of the other symptoms such as fatigue and general malaise also improved; but the drugs' cumulative side effects often outweighed the initial improvement. As Dr. Fries put it, they provided "early benefits and late penalties."

Even a week to a month of high cortisone doses can cause such diverse symptoms as ulcers, acne, and mental changes, including severe depression. After use for several years, even in low doses, there is generally a loss of calcium resulting in fragile bones. The development of cataracts has also been associated with long-term use of the steroids, and some physicians feel that hardening of the arteries may occur more rapidly in patients who take these medications over a long period of time.

Also, the patient's appearance usually changes, with fat accumulating in the central part of the body, and the face taking on a moon-like appearance.

Physicians these days use steroids cautiously, and usually only over a short term, such as during an acute inflammatory disease phase.

Some patients do not benefit from any of these drugs. For these, even stronger drugs may be prescribed that may, in some instances, even modify the course of the disease. However, the side effects of these medications are potentially so dangerous that they should almost certainly never be taken except under the constant supervision of an arthritis specialist.

According to John R. Ward, M.D., professor of medicine at the University of Utah, and chief of the rheumatology division of the Utah Medical Center in Salt Lake City, the major disease-modifying drugs in use today are gold compounds, which are given by injection. "These drugs apparently influence the immunologic confrontation between what the body perceives as 'self' and that which it perceives as 'non-self' . . . the autoimmune response, in other words," Dr. Ward said.

A gold compound that can be taken orally is currently in clinical trials, and may be cleared for general use soon by the FDA; but constant monitoring, often including blood and urine tests several times a month, will be necessary.

Other disease-modifying drugs, such as D-penicillamine (no relation to penicillin) and some antimalarial compounds and immunosuppressive drugs, also may be prescribed. All of these can have exceedingly severe side effects. Just as gold compounds may affect the blood, kidneys, and liver, D-penicillamine may cause serious disorder of the blood and kidneys, and what Dr. Ward calls "a unique spectrum of immune-mediated syndromes." Antimalarials may *(Continued on page 512)*

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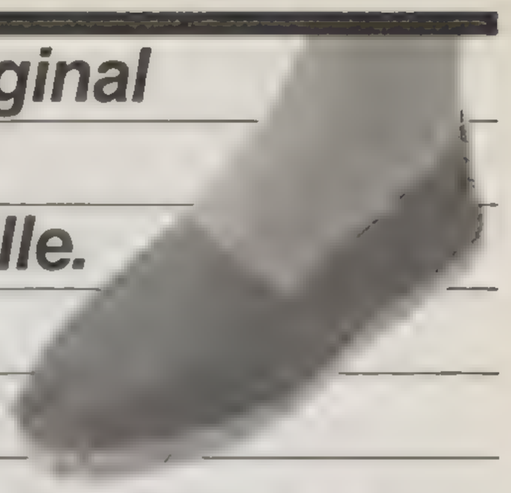

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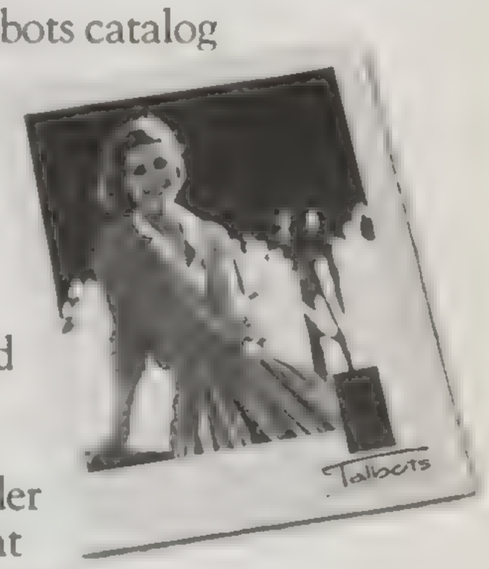

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ITALIAN VOGUE

ARTHRITIS

(Continued from page 511)

have an effect on the retina of the eye and have, in rare cases, caused blindness. Obviously, immunosuppressive drugs leave the patient open to many kinds of infections and other problems.

SURGICAL TREATMENT

When arthritis has progressed to the point where a joint is no longer functioning and medication cannot restore it to usefulness, results achieved by new methods of surgery can seem little short of miraculous.

When your physician suggests that an operation might be needed, it is, of course, important to get a second and perhaps even a third opinion. It is also a good idea to find a surgeon who specializes in performing the particular operation you need. For instance, there are doctors who operate mainly on hands, or on feet, or who do fine work in hip replacement. Replacement surgery works best when the problem is localized. If a large number of joints are involved, surgery is usually impractical and drug treatments may be more effective.

Total hip replacement and total knee replacement are operations that can make all the difference in the life of someone who has been almost immobilized by an arthritic joint. There is at least one dancer who has had both hips replaced. He is no longer dancing (that would break the prostheses), but he is running a dance company and choreographing, and so he has to be able to move easily and well. There are former football players who have had knee replacements who are working as coaches and in other jobs in which mobility is important.

Joints in the hands can also be replaced, often making hand motion almost as easy as it was before arthritis struck. A pianist who had to stop playing entirely because of severely damaged finger joints no longer gave concerts after her operation, but she *could* teach. She could also sew, knit, garden, and do many tasks that her arthritis had made impossible.

Some physicians are now also doing ankle and shoulder replacements, but these operations are generally still considered somewhat experimental, and results are not as good as in hip, knee, and hand surgery.

Besides operating on joints, surgeons are also removing inflamed synovium in cases of rheumatoid arthritis. Again, this type of surgery often does not produce the dramatic results of joint replacement. There usually is an immediate reduction in the swelling of a synovitis, and there may be less damage to the joint itself because the inflamed tissue has been removed; but, unfortunately, it may grow back.

Whatever treatment is used, much of the improvement has to depend on the patient's own determination to combat the disease. Increasingly, scientists are emphasizing that emotional stress may exacerbate disability and inflammation. It may be as important to change one's life style and mental attitude as to undertake a prescribed course of treatment.

One other fact about arthritis is important. In many cases, the disease, for no reason, goes into a complete remission. Symptoms disappear. This remission can last for weeks, months, years, and occasionally, a lifetime. This is almost bound to give rise to quackery. After all, if one is told that taking baths in a river in Tibet, wearing a copper bracelet, going on a diet of nothing but fruits and rice, or visiting a physician who has found a secret cure in Mexico has restored someone who seemed hopelessly crippled only last month to normal function, there is reason to want to imitate the "miracle method." Knowing that there is no miracle, that arthritis has a way of vanishing and reappearing may be as important as realizing that there are medically sound ways to deal with this difficult group of diseases. ▽

SHIRLEY MACLAINE

(Continued from page 457)

kind of men to whom no woman would give house room. What matters is the way Aurora Greenway and Jack Nicholson's Garrett Breedlove face each other across a double bed: he baring his pot belly, she baring her libido, and both of them as eager as adolescents. The way his proprietary hold on her backside is matched by her proprietary hold on his. And the way, after he tells her she's too much for him, that she tells him it's his loss. It's not a cheap retort, it's a matter of fact and stated with the kind of assurance that comes only from pride in one's self.

To watch Shirley MacLaine in *Terms of Endearment* is to see fifty plain. She is less well preserved (a dreadful term and an even more dreadful concept, smacking as it does of cryonics) than well worn. The dancer's body is forever formidable, but her face has softened around the edges and the eyelashes seem sparse over those quick blue eyes. She has allowed herself to be photographed honestly, and sometimes cruelly; and in doing so, she has given her audience permission to age.

That is a privilege seldom granted the American woman. The despair Edith Wharton's Lily Bart, whose youth was her only armor, felt when she saw "two little lines near her mouth, faint flaws in the smooth curve of her cheek" is still our familiar. Lily blamed them on the wall sconces, turned the lights off and lit candles on her dressing table. "The white oval of her face swam out waveringly from a background of shadows, the uncertain light blurring it like a haze; but the two lines about the mouth remained." The reader, if female, nods knowingly: aha! the old candle trick. We are all Lily Barts, scared of the mirror and the harsh lights and the inevitability of those two little lines near the mouth.

Aurora Greenway has a few little lines near her mouth . . . and around her eyes . . . and across her forehead. So does the woman who plays her. The face Aurora Greenway shows her lover is, in a sense, naked. So is the face Shirley MacLaine shows us. This, we say to ourselves, is what a middle-aged woman looks like, what we'll all look like someday if we don't already. And hey, it's *all right.* What, for heaven's sakes, have we been frightened of? ▽

TOM STOPPARD

(Continued from page 454)

good at mathematics at all, but there are things about mathematics which I find interesting, and I'm working up to a play about a mathematician. What happens is you don't apply yourself dutifully to some subject. You just follow the current of your own inclination. That's the only way to do anything good, isn't it?"

His suite at the hotel is all blue; he takes care of the coffee, notices that it's getting cold, places the club sandwiches on the table, is hospitable and worried that he's already told *The New York Times* everything there is to know. He's got on an oversized shirt, the kind heroes wear for duels in pirate movies, beige trousers, black leather slippers. Smokes Silk Cut cigarettes, English low tar, one after the other. We have friends in common, people from the past. It would be far nicer to gossip than to ask personal questions. So, what about all the mental gymnastics in the earlier plays?

"I'm interested in writing about ideas first, and then I'm left with the job of inventing people to express them. I'm not the *other* kind of writer who's interested in character and then, as it were, invents the subject matter. There's an unintended implication that they're not *bright* because they're writing about wonderful flesh and blood people. Ideally, you're supposed to be able to do both, but usually people fault you. However famous or dead you are, people tend to have to choose. And they say, well, is this guy a man of *ideas* or a man who understands human nature and puts real people on the stage? You pick somebody like Shaw and not many people say: oh, he does both wonderfully. They tend to say he writes essays in dramatic form. Look at O'Neill, Miller. How wonderful those plays are. There's nothing superior about a play of ideas." And here the interview slips off ideas and into the common ground of feeling: he met Miller at Christmas, found him warm and loquacious, really nice, do I know him?

Stoppard calls himself a recluse manqué: "By choice, I would spend the rest of my life with my wife and my children. I have no desire to socialize. But to be truthful, I have very enjoyable encounters with people; and I love talking in a way in which one doesn't talk to one's wife and children, the London literary scene, whatever. I do love all that." He says he feels a little guilty that he doesn't keep in touch with friends. "I have a large number of friends who are friends as an abstract idea." He talks about his inertia and laziness, not two qualities one would immediately associate with the idea of Tom Stoppard.

In England, he lives in the country—but near the airport. He writes in a converted garage at the bottom of the garden, longhand, with one of two Cartier pens his wife bought him, plays cricket, mingles in town. In New York, he stays at hotels, congratulates himself when he can "stop slouching about" and go to see films and plays. He's a late riser; and that, along with the tousled hair, the cigarettes, the coffee, is classically writerish, bohemian. The country house, the four children, his anxiety about getting to the airport an hour and a half before gate time, and his utter privacy belong to another sort of person: settled, paternal, cautious. He doesn't talk like his characters, and when told this, professes to be disappointed: "Well, I'd rather more work gets put into their speeches than mine. One puns and cross references," he says, "to raise a laugh among your cronies. One does that to impress. But in an interview that would be a very silly way to proceed. Trying to get the thing epigrammatic rather than merely grammatic."

The kindness is overwhelming, and it works as a good defense; the coarser questions, such as "how did you write this play about love in this way," keep getting blown away by his attention to my general condition. Still, I try:

What brought you to write this play?

He gives different reasons, so plentiful that they begin to resemble excuses. "One has to write plays if one is a playwright." He doesn't write often, only every three or four years; he'd written a bit about love and sexual attraction in *Night and Day,* but that was a minor strand, this is a play to finish writing about the subject; he'd had an idea about a play where the same situation is repeated twice, three times, and each time the reaction is different; he wanted to do a play where the first scene is the work of the person in the second scene, which means the hero has to be a playwright; he wanted to explore "public postures having the configuration of private derangement."

"One of the things about *The Real Thing* is that it's a play about a playwright despite itself, because I'm not comfortable with the idea of having a playwright protagonist. It's not central to what I'm trying to write about, I'm stuck with it."

Because of the biographical implication?

"Exactly. To me it suggested that I was at the end of the rope, because you start writing about a guy trying to write a play, where have you got to go after that?

"It's not *only* true," he goes on, "that plays are the end product of certain ideas. It's also true that certain ideas are the end product of the play."

So, I ask, you write to find out?

"Not even that. You have certain things to start with, and you start writing a play. And then you get lost in the play a bit, and the play starts doing things which means you're finding things out, but you don't know whether that's the purpose of the play. It's just the play is difficult to write, and some of the solutions to some of the problems take the play in directions which you couldn't have written down on a note pad before you started because they just weren't there to write down. When you're writing, the problem is the next line."

I wanted, I say, to ask what you found out about love in writing this play.

"I don't know that I have found out anything about love. I haven't. I mean I don't think so. To be fair, one does feel quite emotional in getting those pages right. Because if you don't get emotional, you don't know if they are right; writing a play in one sense consists in hearing *(Continued on page 514)*

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TOM STOPPARD

(Continued from page 513)

the noise the play makes. So you can't be detached from it. But you know, like all these things it's an exercise of the imagination. If the story you've written has got you correctly to that point, it shouldn't be too hard to speak for the character at that moment. I wasn't conscious of learning anything. It was kind of using what you knew or thought you knew."

He's at the desk now, phoning to find out where the milk is that we've been waiting for for two hours. I still want my answer.

"There's something wrong with the question," he says. "I don't mean that rudely; but there must be some false premise in it, and it's probably to do with your underestimating the mechanical level of writing a play. Do you mean how autobiographical is it?"

Well, yes.

"It's a kind of game. You write about a parallel world. You write truthfully about a parallel possibility. That's the game: This is how it might be if it would be."

In the New York production, Jeremy Irons and Glenn Close seem, throughout the second act, to be at the very edge of splitting apart. Is the fragility of the relationship deliberate, I ask?

"No, that's subjective. Some people think that their relationship suggests that fundamentally everything is okay. That the right two people found each other and will sort of survive."

What do you think?

"The latter."

Fated love, destiny?

"It's not that I believe in it as an idea, it's just that in the case of the two characters in the play, it's possibly true. There's always a precipice, but some couples know it's there. It's just what keeps them together is stronger than what tends to separate them."

What keeps them together?

"Love. They're right for each other. They love each other."

Then did he make the first wife very witty and sharp to show that it isn't intellectual understanding that keeps a couple together?

There isn't that much calculation in these things. Schematically, he leaves a woman who is pretty much his equal at the stuff which doesn't matter. The second wife, Annie, doesn't have the smart remarks. She's actually wiser than he is. He's cleverer, but she's wiser.

"But," he adds, patting my back because all this talk about love has brought on a coughing fit, "there's no superior truth in my description of the play."

"The main trouble with the premise," he says, "is that none of these thoughts is a consideration while writing a play. It's all kind of fake, and the interview makes you fake by allowing retrospective ideas to masquerade as some form of intention. One of the problems is that writers, as a whole, don't think about their work in that external way."

The play opened three days later. The reviews were raves, such raves that the audience, which had delighted in every nuance during previews, became shy in the presence of such a certified hit and was afraid to laugh at the jokes. Frank Rich in *The New York Times* was incoherent with approval; Clive Barnes in the *New York Post* pointed out that one doesn't make a buck's fizz with Dom Perignon, and the *Daily News*'s Douglas Watt called Jeremy Irons "a new matinee idol—the real thing." All responses are subjective in real life: It takes a great playwright to keep them so onstage. ▽

TAYLOR DANCE CO.

(Continued from page 452)

In *Esplanade,* he explored ways of walking, standing, running, and falling down and worked to make the movement as natural and unstylized as possible. For *Cloven Kingdom,* he drew on primitive dance; and for his more classical works—*Airs, Arden Court,* and the recently premiered *Equinox,* he redefined the speed, lightness, and attenuated lines of ballet in his own unique way. What makes all of these dances recognizably Taylor's is their feet-into-the-ground weightiness coupled with jumps that seem to spring from nowhere, long-distance traveling steps that carry dancers from wing to wing in a few big strokes, and the profusion of exits and entrances that makes ten dancers look like forty.

As he puts a dance together in the studio, I play the game of guessing his next logical move. His next move is never logical. In his *Rite of Spring,* a baby (a rubber doll) is kidnapped, rescued, and finally returned to its mother. Only Taylor could elicit laughter, as he does in the final moments of the piece, by murdering the infant. Part of the pleasure, for Taylor as well as the audience, is in being taken by surprise.

Taylor's recent work, *Sunset,* begins as a courtship between soldiers on leave and local girls in a park. It ends in a surrealistic presentiment of death on the battlefield. The progression from banal to macabre is a Taylor trademark. *Cloven Kingdom, Nightshade, Churchyard,* and *Big Bertha* all move from a familiar social order to various states of anarchy with Hitchcockian logic. The structure always comes to its conclusion, but the content leaves you to your own.

Taylor lives alone in Greenwich Village and on Long Island, except for his constant companion, a mongrel named "Dee Dee." At his weekend retreat, he carved formal gardens out of native woods and staircases out of cliff rock. In his dances, he does the same. The world in which he lives and works is one he shapes to his liking. For Taylor, the ability to create an ideal is part of the appeal of choreography. "It's not so great out there," he once told me. "We're lucky. We know something beautiful in the dances."

One of Taylor's early concerts, in 1957, used no conventional dance movement or music. In *Epic,* Taylor—dressed in a business suit—performed a series of five movements as a recording announced the time in ten-second intervals. The outraged audience went home before intermission. "It was the first time I had seen the audience's backs from the stage," he said later. It was also the last.

Onstage romances are as real for us as for the audience

In an era of dwindling support to the arts, the one-choreographer company is nearly extinct. Taylor has survived because he is a chameleon. When he begins a new work, programming is foremost in his mind. If the repertory needs a bright opener, a dark middle piece, or an energetic finale, that's what gets done. Some find his theatricality old-fashioned, but no one finds it boring. He never puts an audience through more than one "difficult" piece (dark, moody, or even upsetting) in an evening and usually closes with an exuberant "food for the eye" pure dance work.

For Taylor, anything and everything is material for a dance. He was rehearsing a new work for a few friends in his old studio on Ninth Avenue. He had recently learned sign language and incorporated it into the dance. One of the guests found a particular movement beautiful and asked what it meant. "Hamburger," he replied.

He was among the first in his art form to make commonplace gestures, postures, and movements theatrical. A butterfly circling a flower in Taylor's garden inspired *Arden Court,* a girl running for a bus led to *Esplanade.* He made *Big Bertha* after visiting a band-machine museum in St. Louis and *The Rite of Spring (The Rehearsal)* from Dashiell Hammett novels and Hollywood movies.

The impetus for a dance can be an idea or an image. Often it is something tangible—a set design or a piece of music, a dancer who needs a role or an imbalance in the repertory. Of the designers Taylor worked with in the early years—Jasper Johns, Ellsworth Kelly, Robert Rauschenberg—only Alex Katz continues to be a frequent collaborator. [Alex Katz's article on Paul Taylor appears on page 284.]

"I remember when I told Paul I had a great idea," says Katz. "I was going to put something with three holes in it in front of the dancers. I would have been thrown out of any other studio. But Paul said, 'We'll try it out.' "

The dance was *Private Domain,* and the set piece was a front curtain that masked half of the action. Katz's set designs usually take the form of obstructions. They block off exits, as in *Sunset;* create an obstacle course, as in *Diggity;* or redefine the space entirely, as in *Polaris.* They are puzzles that Taylor loves to solve.

Taylor's new work, while he is making it, is an all-consuming passion. He is in the studio working on the movement vocabulary before most of us are out of bed. He made *Polaris* in four weeks during a summer residency at the Lake Placid Center for the Arts. My husband, a composer, was there with us, finishing up the

score. At 5:00 A.M. one morning, I opened my eyes and saw Taylor's face peering down at me. "Sorry to wake you," he whispered, "but I have to work now, and I need the tape."

Taylor's musical tastes begin at Bach and stop at Stravinsky. He has never been drawn to rock and roll or the music he calls "moderne." Like Balanchine, Taylor respects the musical structure in making his dances. Unlike Balanchine, he does not analyze the written score. He relies on his ear. "Can't you hear it?" he asks impatiently. That musical instinct is what distinguishes his neoclassical works from everybody else's. *Airs, Arden Court,* and *Aureole* all capture the essence of their baroque scores without mimicking the musical lines.

"Maybe if I thought of my dancers as lumber I wouldn't have to get to know them," he once said. It would never work. As Taylor himself noted, we change. We get fat or discouraged, or wake up one morning assertive and opinionated where once we were meek and noncommittal. We have egos and marriages, injuries and personal problems. We are fallible, but onstage we are the dances. In choosing us, he looks for intelligence, daring, "something that draws the eye." What draws his eye is individuality—power, eloquent line, even a strange movement style or unusual proportions. Some years we look like a cross-section of the melting pot, all sizes, shapes, and nationalities.

Our public image is nonetheless clean-cut. Taylor has always cared about the image of dancers in society. That concern is probably a remnant of the early touring years, when most people thought we were June Taylor's chorus line. Back in 1968, when fancy dress meant jeans, the Taylor women sported white gloves and pillbox hats at airports. Even now, Taylor prefers short-cropped hair for men and slick, no-nonsense hairdos for women. The dancers he hires play by the rules.

These days, Taylor's men are looking less like street people and more like youthful versions of Taylor himself. Most are close to six feet and about twenty-five. They have the beefy muscularity and developed torsos more typical of athletes than dancers. Most in fact, were athletes at one time—hurdlers, gymnasts, swimmers, football players. For them, dancing is a contact sport, complete with pregame rituals. Backstage before every performance of *Arden Court,* they gather in a huddle, fists piled high, and explode with a hushed cheer. They are in it together, as much a team as the L.A. Rams.

The athletic look holds true for the women as well. There are no dying swans here. We range from 5′ to 5′8″ in height, from the lithe to the curvacious. We are mostly thirty years old or more, most of us married, two of us with adolescent children. Each of us embodies some aspect of Taylor's feminine ideal—his mother, Elizabeth: cool-tempered and stubborn, seductive yet maternal. Onstage romances are as real for us as for the audience. The choreography is never overtly sexual, but the chemistry between performers sparks passion into even the most formal duet.

We are sixteen now. We tour with a crew of four and fifty-five cargo cases. I can remember when we were eight, and some remember when five traveled in a station wagon and mended their own costumes. The company was a family then. We are a family still, with our birthday parties and sibling rivalries. But in a company this small, where the average stay is ten years, there is no place for competitiveness. When a dancer is injured, the others rally, learning roles in a few frantic hours, delivering dinner to hotel rooms. We were brought together by luck and a passion for dancing. For as long as we remain together, we are bound by the responsibility of being the choreography—and by the joy of it. The joy is not an illusion.

Lila York *has performed with the Paul Taylor Dance Company since 1973.*

HEATHER WATTS

(Continued from page 449)

never going to look tough and strong," Balanchine had said. "You have to throw yourself around. Don't be polite!"

Watts's distinction as a ballerina comes from the fact that she isn't polite. "I'm not afraid to do *The Cage* or *Calcium Light Night;* it doesn't scare me to do the stuff that's not glamorous," she says. But in the Company's grandest ballerina roles that she dances now—Balanchine's *Symphony in C, Concerto Barocco, Agon, Symphony in Three Movements, The Nutcracker*—Watts is finding the imaginative key that lets her own restless style fit them. There is a dazzling moment in "Dewdrop" when the soloist exits on a running arc that causes a whole line of *corps de ballet* to wheel in her wake. Watts starts her run slowly, almost reluctantly, then brings it to white-hot speed. "My legs are burning by the time I get off," she says, "but that's how a drop of water falls off a rose."

Balanchine lived long enough to be proud that he'd seen the talent in such an "awful child"; but the time since his death last April has been hard for the whole company, especially for those who came up under him. "People think we were brainwashed," she says. "How can you explain that somebody could define you to yourself?" Watts's celebrated oddness still causes her both pride and doubt. "I'm just not a technical dancer in that way. I could have been. Some part of my being rejects the idea of that." What is surprising in such a vivid personality, vividly dressed for this interview in a white sweat shirt imprinted with little gold stars and a rainbow-colored wool cap, is not how freely she speaks of her doubts—about her dancing, about the future without Balanchine, about adjusting to the authority of her friend Peter Martins—but how easily and affectionately she includes the names of other company members in her conversation. One would never think she had had trouble fitting into a dance community. But against all odds, she, the wild child, the "strange orchid," has grown into the kind of ballerina who both pleases herself and serves her company. ▽

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LARRY MCMURTRY

(Continued from page 456)

beginning to be recognized. But people still didn't articulate them well, and they tended to come out in lots of crying. Sort of doubtful, puzzled crying.

MO: *Did you know many Emmas?*

LM: There was a time in the middle 'fifties when graduate school was kind of the place to be if you were a certain type of bright young person. I did it myself. I saw a class of people who were going to develop tastes beyond their means. They were educated and they were sensitive and they knew a lot, but they didn't have a lot. And most of them don't have a lot to this day.

MO: *Why did you want Emma to die?*

LM: I didn't. People get cancer. People die, and Emma did. It's a slightly paradoxical thing to say, but though there's a sense in which writers are supposed to control their characters, few writers have a sense of day-to-day control over them. I don't think I planned for Emma to die. She went up to the doctor's to get a flu shot and turned out to have cancer.

MO: *Why did you choose to write about Emma and Aurora Greenway?*

LM: I've always been interested in mother-daughter relationships. I've noticed the most difficult relationships are between the oldest daughter and the mother. The oldest daughter is usually the one who's flowering into sexual activity at the time when the mother is most likely to have doubts about her own fading attractiveness, and so there's a built-in sexual rivalry there. Sometimes, it's very muted and sometimes it's very strident.

MO: *You always have these brats, or maybe I should say willful little girls, in your books.*

LM: I love argumentative, articulate little girls. They're charming. It's interesting to see how early in some cases a female will begin to operate with a consciousness of feminine power.

MO: *It's unusual that you have several deep friendships in your life with women you are not sexually involved with.*

LM: That's true. I have a very strange, large complex of female friendships. I suppose in the beginning, I had perfectly conventional sexual expectations. But by the time I had published a couple of books and had written one film, I was meeting more women whom I genuinely liked and was curious about than I could expect to sleep with and still keep in my life. I did not have very much Don Juanism. Though in all those relationships there has been a sexual aura, which I think is in most friendships. Sometimes, it remains an aura forever, and the desire is never consummated. Sometimes, it's consummated years later.

MO: *One of the reasons you and I have been friends for so long is that you have enough time to talk, to listen.*

LM: During the time I was raising my son James, I wasn't married and I wasn't in a live-in situation with any woman; consequently, I had to be there for him, and that in itself produced a particular kind of availability.

But I think the main point was that I was really curious as a person and as a novelist about how emotions work, so I figured right off that if I was going to to be given any insights that didn't directly come from my own experience, they would come from women rather than men, because men don't talk about their emotions. I'm sure you know it's natural for a novelist to be interested in gossip relating to emotional involvement.

MO: *When you meet a woman, do you instantly recognize that she'll be your friend, or does it take a while?*

LM: I respond instantly, but I'm always calculating long-term concerns. I don't like losing people out of my life. Perhaps it's a need for security, or curiosity. Every person has a story, and even if I don't write the story, I'm very interested in how the story—how the person—comes out. You respond to the potential and to the contradictions. Most people are to some degree a mixture of creative and self-destructive impulses; you always like to see how the mix works itself out.

MO: *How often do people conform to what you predict in your own mind for them?*

LM: People are endlessly surprising. If I meet someone, and I'm attracted to her in a variety of ways—intellectually, sexually, etc., etc.—I immediately try to figure out what's going to be down the road eight or ten years from now. If I thought a love affair would give me six months of intense pleasure, but that this woman would not be in my life ten years from now—someone I really had an affinity for—I would walk around the love affair if there was one to be walked around. I would go for the long-term friendship.

MO: *Have you always felt this way?*

LM: It's something you learn with more maturity. Sometimes, you meet a woman somewhat younger than yourself who has real ambition. She's reached a stage in her life when she has career potential or is simply independent—she doesn't really have to do any one thing, but can explore a variety of angles. In that case, it's hard for me—it's hard for most males—to get to the point where they don't make conventional assumptions about women: that you can just grab them, and you can sleep with them, and then they'll be with you from then on if you want them.

If you do that to a particular woman at a particular time you're going to lose her. Now, let her go for a few years, let her have a career, let her develop. Let her have boyfriends, and see what she's like when she's thirty-five or forty. All women, as far as I'm concerned, are more interesting after thirty-five. You don't lose a person that way. You're much more apt to lose a person through excessive possessiveness. I firmly believe that the freest relationships are apt to last the longest. Possessiveness has killed and distorted more relationships than almost any other impulse.

MO: *Very few men seem to have a desire to have really strong relationships with women.*

LM: I think most men assume that if they're around a woman a lot they should be sleeping with her; and if they're not, there's something either wrong with them or wrong with the woman. That's ridiculous—I'm in New York a lot, and Los Angeles a lot, in Texas, in Arizona; and women I know are in several different places in the course of a year. I think it's too much to expect that women and men both can have perfectly balanced relationships as they're criss-crossing the nation, so that everyone has serial lovers hither and yon. That's not going to work, partly because it's a very small world and the same people are apt to show up in the same place at the same time. But it's perfectly possible to maintain very close, loyal friendships that way.

MO: *You have friendships with women on the East and West Coasts, in the South and West. Are there regional differences among women?*

LM: Yes. The largest difference is between what I would call high-urban women—women who live in New York, Los Angeles, Chicago, San Francisco, St. Louis, Dallas, Houston, Phoenix or Denver)—and between women who live in small towns.

New York, Los Angeles, Houston, or London—these places are so potent, the pace is so fast, and the density of contact and discourse and vocation and experience is so great, that even if a high-urban woman has come from a small town, it kind of seeps out of her consciousness how slack life is in rural and small- and middle-sized towns. Career concerns don't dominate those places. Personal concerns still dominate those places more.

MO: *How do you feel women characters are dealt with in contemporary fiction today?*

LM: I think they are dealt with well because I think almost all the best writers in fiction today are women. I'm not talking about the Updike-Roth generation. I'm talking about writers under forty or even under thirty-five.

MO: *Want to name some?*

LM: I like Mary Robison a lot, Mary Gordon a lot. I think I could make a credible list of thirty or forty very substantial, talented women novelists and short-story writers, and I think I'd be hard-put to come up with five or six men from the same generation.

MO: *Why have so many sprung up?*

LM: I think maybe there was a lot of residual guilt from women in the 'fifties that they couldn't divide their time between maternity and domestic and professional concerns and maybe that's washed away.

MO: *You haven't given many of your female characters careers yet.*

LM: Jill in *Somebody's Darling* had a career. And Harmony, the protagonist of *Desert Rose,* my latest novel, had a career . . .

MO: *She's a showgirl.*

LM: That's a career—entertainment.

MO: *Yes, but none of the women you write about is half so involved in her career as are the women who are your best friends.*

LM: Some of the women who are my best friends are involved in their careers but not dominated by their careers and some not at all.

MO: *But there's a big gap, Larry.*

LM: My writing is always retroactive by at least ten years and more like fifteen years. I think by the time I write about the 'eighties, if I live until the year 2000, say, that won't be true. I'll be writing about women who are more involved in their careers than anything else, probably. I think I'll get there. ▽

Maureen Orth *is a correspondent for NBC.*

INTERIOR DESIGN

(Details of pp 412-419, pp429-435)

Pages 412-413. Desk designed by Jean-Michel Frank for Lucien Lelong in 1934; executed by Chanaux, metalwork by Giacometti, leatherwork by Hermès. Available through Delorenzo, 958 Madison Avenue, NYC. Indian Amritsar carpet, from Doris Leslie Blau, 15 East 57th Street, NYC. Renaissance Revival Hall chair, Philadelphia, circa 1876, from William Weber Gallery, 49 East 10th Street, NYC. James Brown painting, "St. Bartolomeo, Red & Blue", 1983, at Tony Shafrazi Gallery, 163 Mercer Street, NYC. All desk accessories, from Alan Moss, 88 Wooster Street, NYC. **414.** Moon backdrop, JLP/NASA. ACDco aluminum table, from Furniture of the Twentieth Century, 154 West 18th Street, NYC. Lalique vase and Aubusson rug from Didier Aaron, 32 East 67th Street, NYC. **415.** D.S.1 table by Charles Rennie Mackintosh, from Atelier International, 595 Madison Avenue, NYC. Eileen Gray "blackboard" rug, from Furniture of the Twentieth Century. Drawing by Robert Longo, from Metro Pictures, 150 Greene Street, NYC. **416-417.** Thonet desk of glass, nickel, and steel, designed by Bewe Architects, 1930. Thonet chair designed by André Guillot, 1928. Lamp, American, 1935. All at Alan Moss. Bud vase, Elsa Peretti of Tiffany. Records from Sire Records. **419.** Same as pages 412-413. Addition: floor lamp designed by Serge Mouille—"The Grand Signal," 1959. From Downtown, Ltd., 134 Spring Street, NYC. **429:** The top of Christian Duc's Ovni-Coupe bowl. At Furniture of the Twentieth Century. **430:** The enameled metal lamp by Achille Castiglione. At Light/Inc. 1162 Second Avenue, NYC. **431:** Viemeister/Muehling's sculptured music stand—a real tree branch with steel and gold leaf. **432:** Mario Botta chair from ICF, 305 East 63rd Street, NYC. **434:** The mirror is part of a Garouste/Bonetti vanity. At Furniture of the Twentieth Century. **435:** Gold lacquered aluminum sconce by Garouste/Bonetti. At Furniture of the Twentieth Century.

FASHION INFORMATION

Page 138: Green wool knit hat. About $45. Wool and silk blend dress. About $286. Wool knit sweater. About $140. Turnout at Barneys; Linda Dresner, Troy MI; Lou Lattimore, Dallas TX. Earrings. About $18. Carrie Ferrari at Kruger Gallery, NYC; Smull's, Washington, DC. **197:** Peepers sunglasses at Bloomingdale's. Sanford Hutton for Colors In Optics. Macy's, New York and Aventura FL. Jerome Alison Eyewear. Bonwit Teller; Joseph Magnin, Century City and San Francisco. **282:** *Photo above:* Earrings, Cec Le Page. Henri Bendel; Ruth Shaw, Baltimore MD. *Inset left:* Earrings, Johnson and Copeland. Kruger Gallery, NYC; Cookie M., Cleveland OH. *Inset below right:* Earrings, Carrie Ferrari. Kruger Gallery, NYC; Loretta's, Plainview NY. **412-413:** Turnout at Jacobsons, Dept. 60; I. Magnin, Dept. 271. Also at Saint Laurent Rive Gauche, Philadelphia and Palm Springs. All accessories Saint Laurent Rive Gauche. Gloves, Saint Laurent Rive Gauche Boutique Femme, NYC. Panty stockings, Hanes Hosiery. Altman's, Dillard's, Ft. Worth TX. Shoes, Yves Saint Laurent Footwear. **414:** Outfit also at Golfers Green, Elkins Park PA. Glasses, Krizia for Private Eyes. Cohen's Fashion Optical, NYC; Eyelab, Carle Place NY and Paramus NJ; Optica, Chicago and Beverly Hills. Stockings, Hue. Henri Bendel; The Bon, Seattle WA. Binoculars (on table), Lee Bailey. Henri Bendel. **415:** Chloe cotton knit overtop and tie. Outfit at Saks Fifth Avenue, Dept. 525; Neiman-Marcus, Dept. 59; I. Magnin, Dept. 207. Earrings and ring, Yukihiro Shibata. Earrings at Artwear, NYC; Terry at Jimmy's, Brooklyn NY. Christian Dior Legwear. Saks Fifth Avenue; Garfinckel's. Shoes, Chloe. Bloomingdale's; Colitti, Millburn NJ. **416:** Turnout at Saks Fifth Avenue, Dept. 531. Also at Jonni L. Walker's Panache, Atlanta; Emanuel Ungaro Boutique, Houston. Scarf, Emanuel Ungaro. Earrings, Isaac Manevitz for Ben-Amun. Bracelets, Alexis Kirk and Dennis Higgins. Stores, see page 478. Bag, La Bagagerie. Stockings, Evan-Picone Hosiery. Macy's, Kaufmann's; Shillito Rikes, Cincinnati and Dayton, OH. Shoes, Joan Helpern Ann Taylor, NYC; Filene's; Macys, San Francisco. **417:** Turnout also at Guy Laroche Boutiques, Atlanta, Chicago, Scottsdale AZ. Earrings, Yukihiro Shibata. Stores, see page 486. Belt, Guy Laroche. See stores on page 417. Stockings, Legs Fever. Canal Jean Co., NYC; Joseph, Chicago and Beverly Hills. Shoes, Chloé. Bloomingdale's, NYC; Colitti, Millburn NJ. **418:** Outfit also at John Wanamaker; Jacobson's, Frost Bros.; Amen Wardy, Newport Beach CA. Scarf, Geoffrey Beene for Jewelcase. Bracelet, James I. Murphy. Breakaway Fashions, NYC; Pomegranate, La Jolla CA. **419:** Kenzo cotton/linen/polyamide pullover; viscose/linen/polyamide skirt. Outfit also at Woodward & Lothrop. Earrings, Celia Sebiri. Bonwit Teller. Bracelets, Tony Vigeland. Artwear, *(Continued on page 518)*

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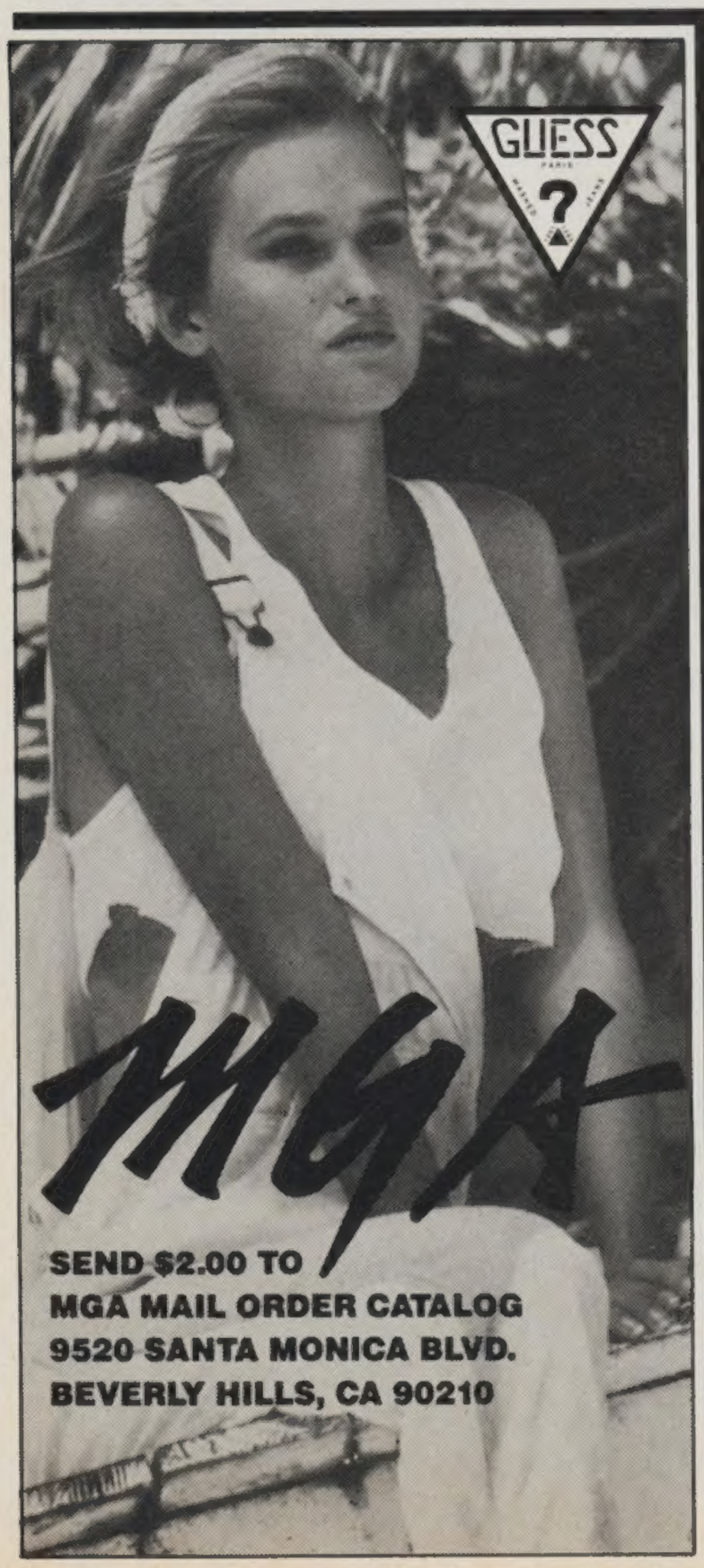
FASHION INFORMATION

(Continued from page 517)

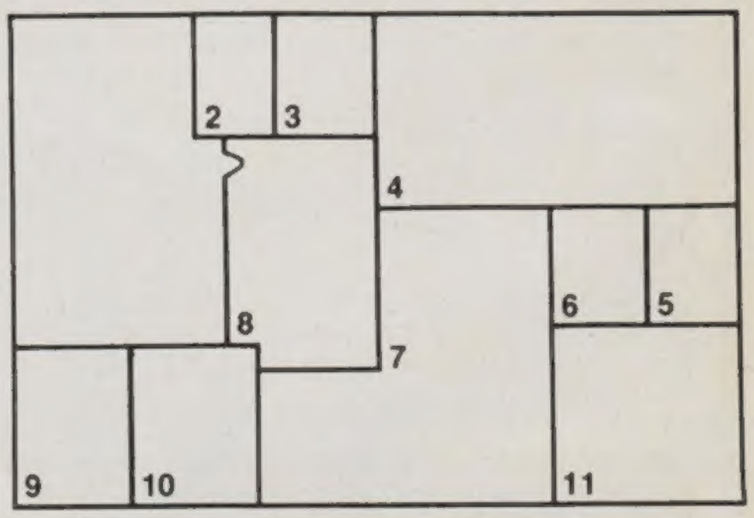
NYC. Bag (on table), Fendi. Bergdorf Goodman; Neiman-Marcus. Fogal Legwear of Switzerland, NYC. Shoes, Vittorio Ricci. Stores, see page 431. **421:** Hat and coat, Matsuda. **422:** Kenzo sweater. Arm warmer, Sachiko for LaCrasia. **423:** Hat at Henri Bendel; Carson Pirie Scott, Chicago; Neusteters, Denver; Joseph Magnin. Gloves, Isabel Canovas. **424:** Hat, Bloomingdales; Hirshleifer's, Forest Hills and Manhasset, NY. **426:** Belt and slices, to order at Lina Lee, NYC and Beverly Hills; Dress Circle, Pittsburgh PA; Etc. at Village Sportswear, Birmingham AL; Jamie, Nashville TN. Bracelets, Fortunoff, NYC. Lawrence De Vries earrings at Artwear, NYC; Works Gallery, Southampton NY; Body Sculpture, Boston; The Front Room, New Orleans LA. Pavel for Byzantium Designs earrings at Barneys; Georgina Wearable Art, Hewlett NY; Eve France, Houston. To order at Snooty Hooty, Atlanta GA. **427:** Bag at Bergdorf Goodman; Hirshleifer's, Forest Hills and Manhasset NY; Fendi Roma, Short Hills NJ; Claire Pearone, Troy MI. **428:** Fabric by Etro. Dress at Saks Fifth Avenue, Dept. 590; Nan Duskin; Saks-Jandel and Valentino Boutique, Washington, DC; Ultimo, Chicago; Sakowitz, Dept. 48; Neiman-Marcus, Dept. 39. Earrings, Tess Sholom for Tess Designs. Martha, Trump Tower and Bal Harbour. **430:** Stockings also at Woodward & Lothrop. **432:** Stockings and socks also at Filene's. **433:** Jerome Alison Eyewear at Bonwit Teller; Stern's, Paramus NJ; Robinson's, Florida; Jacobson's; Robinson's, California; I. Magnin. **435:** Panty stocking also at Shillito Rikes. **436-437:** Turnout at Frost Bros., Dept. 500. Pants at Neiman-Marcus, Dept. 36. Pants also at Perkins Shearer, Denver. Shirt also at Rubenstein Brothers, New Orleans. Barpin, Sentimento. Silk tie, Perry Ellis Men. Henri Bendel; Frost Bros.; Wilkes Bashford Handkerchief, Charvet at Bergdorf Goodman. Rings, Kathryn Post Fun Jewelry. Saks Fifth Avenue NYC; Charles Gallay, Beverly Hills. Portfolio, Pineider, NYC. Tights, Hue Capezio in the Village, NYC. Shoes, Salvatore Ferragamo. Saks Fifth Avenue. **438:** Ralph Lauren at Bonwit Teller, Dept. 164; I. Magnin, Dept. 53. Earrings at Henri Bendel. Tie, Polo/Ralph Lauren. Hat, Ralph Lauren for Hat-Attack. Bloomingdale's; Neiman-Marcus; I. Magnin. Belt, Polo/Ralph Lauren Leathergoods. Barneys; Polo/Ralph Lauren, Washington DC; Polo/Ralph Lauren at Wilkes Bashford, San Francisco. Bag, Bob Lee for Hunting World, NYC. Socks, Hue. Henri Bendel; Filene's; Neiman-Marcus. Shoes, Walter Steiger, Madison Avenue, NYC and Brighton Way, Beverly Hills. **439:** Glasses, Sferoflex Springhinge Eyewear by Berdel. Shirt and tie, Giorgio Armani Menswear. Ring at Henri Bendel. Portfolio, Pineider, NYC. Evan-Picone Hosiery. Macy's; Robinson's, California. **440:** Giorgio Armani at Frost Bros., Dept. 691; Robinson's, Dept. 128. Tie, Charvet at Bergdorf Goodman. Bracelets, Denaive. Charivari, NYC; Added Touch; Ultimo, Chicago. Watch, Audemars Piguet. Hanes Hosiery. Altman's. Shoes, Joan & David Couture. Ann Taylor, NYC; Marshall Field's. **441:** Cerruti linen jacket. Bow tie, Matsuda. Boutique Matsuda, NYC. Tie (in pocket), Carlos Falchi. Bergdorf Goodman. Shoes, Armando Pollini. For stores, see page 494. **442-443:** Turnout at Filene's, Dept. 351; Hudson's, Dept. 394; Bullock's, Dept. 333; ZCMI, Dept. 161. Turnout also at Toby Lerner, Philadelphia; James Davis, Memphis TN; John Freeman, Tyler TX. Tie and pocket square, Charvet at Bergdorf Goodman. Gloves, Naomi Misle, Soho Zoo, NYC; Dolly Kay Designs, Washington, DC. Panty stockings, Trimfit. Shoes, Salvatore Ferragamo. Saks Fifth Avenue. **466:** Earrings, Denaive. Ring and bracelet, Cara Croninger. Artwear, NYC; Body Sculpture, Boston. Stockings, Dim. Shoes, Walter Steiger Madison Avenue, NYC and Brighton Way, Beverly Hills. **467:** Earrings and bracelets, Cara Croninger. Both at Artwear, NYC; Bracelets also at Body Sculpture, Boston. **468:** Dress, Macy's, San Francisco, Dept. 170. Earrings, Cec Le Page. Henri Bendel; DeZanella, Detroit MI. Bag, Vittorio Ricci, NYC. Franco Bombana panty stockings. Nan Duskin. Shoes, Maud Frizon, NYC And Bal Harbour. **469:** Polyorganza skirt, top and sash. Bonwit Teller, Dept. 045; Jacobson's, Dept. 21; I. Magnin, Dept. 36. Also at Marie Leavell, Dallas, Carrick's, Denver CO; Carol & Mary, Honolulu. Christian Dior Legwear. Lord & Taylor; Dayton's. Shoes, Xavier Danaud, Soho and Madison Avenue, NYC; Rinaldi's, Lauder Hill and Fort Lauderdale Fl. **470:** Dress at Neiman-Marcus, Dept. 50. Earrings, M & J Savitt. Terry at Jimmy's, Brooklyn; M & J Savitt Salon at Stanley Korshak, Chicago; Laise Adzer, Beverly Hills. Bag, Barbara Bolan. Rich's; Bullocks Wilshire; I. Magnin. Bracelet, Isabel Canovas. Leg Looks by Burlington. Shoes, Walter Steiger Madison Avenue, NYC and Brighton Way, Beverly Hills. **471:** Dress at Sakowitz, Dept. 56; Neiman-Marcus, Dept. 50. Turnout also at Hattie; Amen Wardy, Newport Beach CA. Bag, Judith Leiber. Saks Fifth Avenue; Neiman-Marcus; Amen Wardy, Newport Beach CA. Fogal Legwear of Switzerland, NYC. Shoes, Maud Frizon NYC and Bal Harbour. **472-473:** Manicure by Alice Manuel for Nails by Josephine. Sheets, Pratesi, NYC. **474:** Pearls by Bulgari Jewelry at the Pierre Hotel, NYC. Hat, Jay Lord Hatters. Bergdorf Goodman. Shoes, Charles Jourdan, Trump Tower, NYC and Beverly Hills. **475:** Teddy also at James Lingerie and Linens, Dallas; Flamingo Beach Boudoir Boutique, Corona del Mar CA; Ruiz & Ruiz Lingerie, Danville CA; Underpinnings, Sante Fe NM. Manicure, Alice Manuel for Nails by Josephine. **476-477:** Nylon/spandex corselet and bikini at Neiman-Marcus, dept. 10; Sakowitz, Dept. 62; I. Magnin, Dept. 180. Also at Sirotex Corset Corner, Coral Gables FL; Boudoir, Scottsdale AZ; Lisa Norman Lingerie, Santa Monica CA; Susan Barry, Seattle WA. Fogal Legwear of Switzerland, NYC. Manicure, Alice Manuel for Nails by Josephine. **478:** Outfit, Emanuel Ungaro. For stores see page 416. Earrings, April at Neiman-Marcus. Bracelets, wrist to cuff, Alexis Kirk. Maison Mendessolle, Plaza Hotel, NYC; Nan Duskin. Dennis Higgins at Artwear, NYC. Alexis Kirk. (See stores above). **480:** Linen top and dress. Dress, $110. Top, $45. Mid March at Matsuda, NYC; Ultimo, Chicago; Tootsies, Houston; I. Magnin, Beverly Hills; Maxfield, Los Angeles. Hat, Chloe by Jean Barthet. For store information see page 424. **482:** Glasses, at Bonwit Teller; Ivey's, Florida; Sakowitz: Goldwaters, Scottsdale AZ; Bullocks Wilshire, Los Angeles. **483:** Earrings at Altman's; Suzy, Great Neck NY; Divino, Boston; In Tempo at L.H. Rogers, Salem MA; Saks-Jandel; Jere Scott at Stanley Korshak, Chicago. **485:** Dress, for stores see page 417. Earrings at Artwear, NYC; Terry at Something Special, Deal NJ; Hattie. **486-487:** Capezio Ballet Makers unitard, muscle-suit, cinch belt. Shoes, Jacques Cohen. Daniel Shoe, NYC; Marshall Field's. Incline Bench Press by Marcy Fitness Products. Ad Hoc Software, NYC. DB30 blue dumbbells by AMF Whitely. #39 $2^1/_2$ pound black ankle weights by AMF Whitely. Sporting Woman, NYC. Chair by SC Products/Pel 1931. Classic Gallery, NYC. **488:** Teddy also at Castner Knott, Nashville TN; The Denver, Denver CO. Sheets, D. Porthault, NYC. **489:** Vanity Fair satin nylon bra and bikini. Earrings, Ted Muehling. Stockings, Perry Ellis for Trimfit. Sheets, D. Porthault, NYC. **493:** Coat, pants, and bustier at Liberty House, Dept. 363. Coat and pants at Sakowitz, Dept. 77; Robinson's, Dept. 128. Coat and pants also at Capriccio, Scottsdale AZ. Jacket, $340. Frost Bros., Dept. 690. Hat, Jean Barthet for Sonia Rykiel. Barneys; Ultimo, Chicago. Shoes, Manolo Blahnik, NYC. **494:** Socks also at Filene's; Frederick & Nelson. Sweater, Issey Miyake. **496:** Dress at Lord & Taylor, Dept. 3; Marshall Field's, Dept. 424; Neiman-Marcus, Dept. 44. Dress also at Bullocks Wilshire, Dept. 364. Calvin Klein Scarves. Altman's; Neiman-Marcus; Nordstrom, Seattle. Necklace, Stephen Dweck. Bergdorf Goodman; Divino, Boston. Saks-Jandel. Bracelets, Isaac Manevitz for Ben-Amun. Rectangular design at Altman's; Nordstrom, Seattle. Triangular design at Altman's. **497:** *Inset:* Scarf, Yohji Yamamoto. Bracelet, Stephen Dweck. See stores on page 422. Yohji Yamamoto rayon jersey pants, $155. Charivari, NYC; Maxfield, Los Angeles; Theodore, Beverly Hills. Shoes, Joan & David. Couture. Saks Fifth Avenue; Ann Taylor; Beverly Hills. *Large photo:* Earrings, Isaac Manevitz for Ben-Amun. Belt, Ruza Creations. Charivari, NYC; F.B. Ltd., Frontenac MI; Szor-Diener Esther Wolf, Houston. **498:** Shirt fabric available at B&J Fabrics, NYC. Tie fabric available through Shamash International, NYC. Earrings, Carolyn Morris Bach. Folk Lorica, NYC; Smull's, Washington, DC; Eve France, Houston. Belt, Ruza Creations. Charivari, NYC; F.B. Ltd., Frontenac MO; Szor-Diener Esther Wolf, Houston. **499:** Fabric available through Shamash International, NYC. Earrings, Stephen Dweck. Henri Bendel; Divino, Boston; In Tempo at L. H. Rogers, Salem MA. **502:** Dress and sweater, Kasper for Joan Leslie. Bracelets, David Spada. Saks Fifth Avenue, NYC. Fogal Legwear of Switzerland, NYC. Shoes, Pancaldi. ALL PRICES APPROXIMATE



HISTORY OF HATS

(Details of pages 424-425)

Photo #2: "Portrait of a Young Woman" by Petrus Christus, Gemälde Galerie, West Berlin
#3: Horst, American Vogue, July 15, 1936
#4: Illustration by Georges Lepape, 1914, Victoria and Albert Museum, London; © VAGA, New York/SPADEM, Paris by permission **#5:** Culver Pictures, Inc. **#6:** Portrait of Alexandra Feodorovna, wife of Nicholas I; Juan Portela Antiques; photograph by Joe Maloney **#7:** "Along the Bois de Boulogne;" from *Diary of a Century* by Jacques-Henri Lartigue; © 1970 by Jacques-Henri Lartigue; reprinted by arrangement with The Viking Press **#8:** Culver Pictures, Inc. **#9:** "Lady in a Red Hat" by William Strang; Glasgow Art Gallery & Museum **#10:** Detail from the "Interrupted" portrait of Edith Sitwell by Wyndham Lewis; © Estate of Mrs. G.A. Wyndham Lewis by permission **#11:** Frank Horvat, circa 1950s



VOGUE PATTERNS

(Back views, yardages, details of pages 498-499)

Blouse, *left:* Calvin Klein Vogue #1211, view C. Sizes 8-16. Size 10: 4 yards of 35" fabric. $8.00. Canada, $9.70. **Tunic top,** *right:* Perry Ellis Vogue #1328, view B. Sizes 6-16. Size 10: 3 1/8 yards of 45" fabric. $9.00. Canada, $10.90. **Men's ties:** Vogue #2826, view A. 7/8 yards of 45" fabric. $4.00. Canada, $4.90.

1211

1328

2826

Sewing Tips For ties: cut fabric on the bias and widen tie to measure five inches across at widest point.

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